THE JOURNAL
OF
THE MUSIC ACADEMY

MADRAS

DEVOTED TO THE ADVANCEMENT OF THE SCIENCE AND ART OF MUSIC

Vol. LV 1984

नाहं वसामि वैकुण्ठे न योगिहृदये रवौ ।
मद्भक्ता यत्र गायन्ति तत्र तिष्ठामि नारद ॥

" I dwell not in Vaikuntha, nor in the hearts of Yogins nor in the Sun : (but) where my bhaktas sing, there be I, Narada ! "

Edited by

T. S. PARTHASARATHY

1984

The Music Academy Madras

306, T. T. K. Road, Madras-600 014

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OURSELVES

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Manuscripts should be legibly written or, preferably, type-written (double-spaced and on one side of the paper only) and should be signed by the writer (giving his or her address in full).

The Editor of the Journal is not responsible for the views expressed by contributors in their articles.

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THE 57TH MADRAS MUSIC CONFERENCE
OFFICIAL REPORT

THE OPENING DAY

18—12—1983

The 57th Annual Conference of the Music Academy, Madras, was held at the T. T. Krishnamachari Auditorium in the premises of the Academy, 306, T. T. K. Road, Madras, from the 18th December 1983 to 3rd January, 1984. The Conference was inaugurated by the Hon'ble Smt. Sheila Kaul, Minister for Education & Culture, Govt. of India, New Delhi.

The inaugural function began with the singing of prayer by Smt. R. Vedavalli.

MESSAGES

Sri S. Natarajan, Secretary of the Academy, read the following messages received from prominent persons all over India and abroad for the success of the 57th Conference of the Academy.

Hon'ble Smt. Indira Gandhi, Prime Minister of India :

"The Music Academy of Madras has maintained high standards. Through its association with eminent personalities in the arts it has gained prestige.

Its annual music festival is a major forum for the exposition of Carnatic music and an important cultural event for the country.

My good wishes for the 1983 festival".

Hon'ble Sri R. Venkataraman, Minister for Defence:

"The Music Academy has an excellent record of work in preserving classical Carnatic music and promoting a greater understanding between Carnatic and Hindustani music. It has also encouraged research, studies, etc. in the science of Indian music.

I am glad that its 57th Annual Conference is to be inaugurated by the Union Minister for Education & Culture, and will be presided over by Vidvan Dr. S. Pinakapani.

On the occasion of the 57th Annual Conference I send my greetings and good wishes to the Music Academy and the organisers of the Conference and wish the function all success".

Hon'ble Sri Nedunchezhian, Minister for Finance, Govt. of Tamil Nadu :

"சென்னை இசைக்கழகத்தின் சார்பாக 57-ஆவது ஆண்டு இசை மாநாடும் இசைவிழாவும் 1983 டிசம்பர் திங்கள் இறுதியிலும் 1984 ஜனவரித் திங்கள் முதல் வாரத்திலும் நடைபெற இருப்பதை அறிந்து மிக்க மகிழ்ச்சியுற்றேன். ஆண்டுதோறும் சிறப்பாக நடைபெற்றுவரும் இசைவிழா இவ்வாண்டும் எல்லா வகையிலும் கிறப்புற்றுத் திகழும் என்ற உறுதிப்பாடு உண்டு.

விழா சிறப்பாக நடைபெற என் உளங்கனிந்த வாழ்த்துக்கள் பலவும் உரியவாக!"

Hon'ble Sri R. M. Veerappan, Minister for Information & Hindu Religious Endowments, Govt. of Tamil Nadu :

" Tamil Nadu is the repository of Indian fine arts. It is more so in the case of Indian Music. The Music Academy, Madras, a premier institution for music and dance in South India, has rendered yeoman service to enriching music and encouraging young talents.

My best wishes for the success of the 57th Annual Conference of Madras Music Academy".

Hon'ble Sri K. A. Krishnasamy, Minister for Dairy Development, Govt. of Tamil Nadu :

" The Music Academy, Madras, has greatly contributed to the development and preservation of classical Carnatic Music and weaving a fabric of understanding among different schools of music. It has served as a Forum not only for reputed musicians and experts but also for newly emerging musicians. It is no exaggeration that the Madras Music Academy has given a new direction to the study and research of the art and science of Indian music.

I am happy that the 57th Conference will be celebrated in December. I have great pleasure in sending my best wishes for the success of the Conference and continued service of the Academy for the cause of Indian Music".

Mr. James A. Rubin, Pan Orient Arts Foundation U.S.A. :

" Congratulations to the Academy, particularly on the occasion of this 57th Conference and generally on your outstanding achievements over the past half a century and more".

Sangita Kalanidhi Smt. M. L. Vasanthakumari :

" Wishing the Conference success : Congratulations to Panigaru".

Sri Flute N. Ramani :

" Wishing the function every success".

Sri D. Pasupathi, Principal, Sri Venkateswara College of Music, Tirupathi :

" I wish the festival a grand success this year".

Sri Tanjore Upendran :

" Wishing the 57th Annual Conference and festival grand success".

Sri T. Lokanadha Sarma, Director, Development Centre for musical instruments :

" I wish the function and the Conference a grand success ".

Sri Bangalore K. Venkataraman :

" Wishing the function all success".

The President of the Academy, Sri T. T. Vasu, welcomed the distinguished guests, members of the Academy and the public. In his address Sri Vasu said :

"It is my privilege as President of the Music Academy, to accord a warm welcome to each one of you. My father, the late Sri TTK was associated with the Academy right from its inception. He is considered to be one of the architects of the Academy, though I had never heard him making any such claim. We, the members of his family, were happy and content with the aesthetic sensibility which we inheritedfrom him. When, however, I was elected President of the Academy, I thought I was just harvesting the fruits of his labour, though his services have gainad ample and gracious recognition through the naming of Academy's auditorium after him. And so, it gives me great pleasure to greet you and welcome you to this the 57th Conference of the Music Academy.

We have still with us some distinguished members of the Academy who were witness to or sponsors of the Academy in the late twenties. The Gandhian epoch was then at its high noon and the creative energies of the nation sought expression in several fields and through several individuals. Bharati had, through profuse strains of patriotic poetry, stirred the Tamil consciousness. Sri Aurobindo was established in Pondicherry and Sri Ramana Maharshi in Tiruvannamalai. C. V. Raman was looming large in in the world of Science. The new life which Bharati had breathed into Tamil flowered into vibrant prose and attractive poetry. The Carnatic music tradition had its great exponents in Tiger Varadachariar, Ariyakudi Ramanuja Iyengar, Muthiah Bhagavathar, Chidambara Bhagavathar and others. It was an age of great efforts, of great achievements, of great excitements. The Music Academy was a product of those times. Its object was to revive and maintain the shining traditions of Carnatic music. South India in general and Tamil Nadu in particular had a fabulously rich music tradition. From the folk songs which give powerful expression to the feelings and urges of the farmer and the worker to the compositions of Tyagaraja and Muthuswami Dikshitar which reach out to the higher aesthetic and spiritual altitudes, we have ascending tiers of aesthetic altitudes. The Music Academy was started to preserve and improve the high and exacting aesthetic standards achieved by the great composers and musicians of the South. It never failed to stress the complementarity of its role. Its cosmopolitan and non-sectarian outlook was made evident by the equal importance it gave to the languages of the South. Why, the very idea that music is a powerful factor integreating the country was realised even in those days and well-known exponents of Hindustani music were invited to sing from this platform. The Music Academy aims at excellence. Attempts at scaling the Everest do not involve a disdain of the Gangetic plain with its Ganga and Yamuna, its Haridwar and Benares. The Music Academy had always aimed at reaching the higher heights of excellence.

The Academy has functioned as a sort of Parnassus which attracted well-known musicians, composers, musicologists and connoisseurs from all over India in the early and mid-years and from many countries of the world in recent years. The annual music conference of the Academy has enolved into a music festival providing aristocratic fare in music and dance, a forum for emerging

talent and an academic meeting of experts discussing standards, styles and other nuances of classical music and dance to promote better understanding and appreciation among the different systems in vogue here and elsewhere. Here languages lose their divisive edges and regions lose their identity. Here art, and discussions on art and art-forms integrate. Here India emerges-India as the land of enchantment and enlightement from the Gangetic ground level to the high peaks of the Himalayas.

Smt. Sheila Kaul, a child of Kashmir and the Himalayas and a citizen of Lucknow, coming down to the land of Cauvery and of the temples which cradled and fostered a great art tradition, to inaugurate this Conference is very appropriate. Smt. Sheila Kaul started life as a teacher, blossomed into a social worker with special interest in the welfare of women and children, branched off into politics to become a Member of Parliament and then turned into an administrator with a place in the Cabinet of Smt. Indira Gandhi. Smt. Kaul has been in charge of Congress party affairs and has led an Indian delegation to a U N conference besides leading several other delegations to several other countries. A lady of wide experience and variety of interests, she is today the Minister of State for Education, Culture and Social Welfare. We are deeply grateful to her for finding the time to go over here and I extend to her, on behalf of myself, the Executive Committee and members of the Music Academy a hearty welcome.

I also welcome Dr. S. Pinakapani, the President of this Conference. He is a unique combination of a highly qualified medical expert and an outstanding vocalist with a vast repertoire assiduously built up over the decades, Even as a student he showed a predilection for music and could write down music in notation with extraordinary facility. His consuming passion for music made him improve his knowledge by taking advanced training under the renowned violinist Dwaram Venkataswamf Naidu and later from the savant Rangaramanuja Iyengar at Madras. He has also made a mark as a composer of varnas. Dr. Pinakapani has the experience of more than four decades as a performing artiste and we look forward to his able guidance in the conduct of our morning sessions of lectures, discussions and demonstrations.

They talk of the era of rising expectations. We find that era breaking-in our field too. The seating arrangements and the air-

conditioning system were found to be not up to expectations. Improvements have been made to the sound system in the hall and further modernisation has to be taken up next year. Similarly, the Kasturi Srinivasan annexe with its mini-theatre called for a second look. After the improvements that have been effected the hall is one of the best mini-auditoriums in the city. We will be failing in our duty if we do not record our appreciation of the energy and drive displayed by our Executive Trustee, Sri S. Ramaswami, to meet the "rising expectations" of the audience in respect of this hall. While standing under the shadow of the stately structures of the Academy and while planning further improvements to meet the growing expectations of the performing artistes and the audience, we cannot but think of those who struggled hard and long against many odds to build this institution. Our mind instinctively recalls the figure of the late Sri K. V. Krishnaswamy Iyer but for whose pioneering labours and fostering care, the institution would not be what it is today. I have already made a brief reference to my father's association with the Academy. To perpetuate the memory of that association, an endowment has been created in his name and the proceeds will be utilised to give cash awards to two deserving musicians each year. Two veteran vocalists will receive the award this year.

Owing to the acute water and power shortages during the summer months of this year, we could not arrange for our mid-year series but we made compensations by having a similar series in October and the usual Harikatha series during October and November. It may be relevant to mention here that ours is the only institution in Madras which arranges a full Harikatha series to which admission is free.

We made significant progress on the publications front. Thanks to be sustained efforts of its Editor, who is also one of our seceretaries, volume 54 of the Journal has been printed and will be released by me after this inauguration. Similarly, part V of the 'Sangita Sampradaya Pradarsini' in Tamil script, comprising Anubandhams A & B, is being released today. A valuable book called 'The Art and Science of Carnatic Music' written by Smt. Vidya Shankar and published by this Academy is another publication that finds a place in this year's list of publications. It is also being released today.

As the conference this year will last for 14 days, an interesting and comperhensive agenda comprising lectures, reading of papers and demonstrations has been drawn up. I am happy to report that a number of musicians, musicologists and scholars from various parts of India and from abroad have agreed to participate in our morning sessions of the Experts' Committee. The musicians from abroad include a celebrated violinist from France, recommended by our Embassy in Paris, an Egyptian musicologist teaching music in Sweden, a woman dancer-choreographer from San Francisco and a South Indian lady musician from Indonesia. There will also be lecture-demonstrations on aspects of Bharata Natyam and Kuchipudi dance by well-known experts in these fields.

I also take this opportunity of thanking our four secretaries Sarvashri T. S. Parthasarathy, S. Natarajan, T. S. Rangarajan, and R. Santhanam for cheerfully shouldering the many responsibilities devolving on them in the day-to-day management of the affairs of the Academy. My thanks are also due to the trustees, members of our Executive Committee and the various sub-committees for their valuable advice and co operation.

The Teachers' College of Music, which celebrated its Golden Jubilee in December last year, continued to do good work in imparting instruction on proper lines and maintaining a high standard under the able principalship of Sangita Kalanidhi T. M. Tyagarajan. I am grateful to Sri K. Chandrasekharan, Chairman of the College Committee and Sri T. V. Rajagopalan Correspondent, for their guidance in the functioning of the College.

Last year Sri C. V. Narasimhan, former U. N. Under-Secretary General and an ardent well-wisher of this Academy gave us a generous donation in the shape of sophisticated equipment which included stereo recorders, and cassettes. This year he donated some more items of such equipment. We are grateful to Sri Narasimhan for his assistance.

I have another piece of good news to convey to our members and friends. Sri N. Ram, N. Murali and N. Ravi, sons of the late Sri G. Narasimhan of the HINDU, have kindly agreed to donate to this Academy the entire music library of their father and also his portrait to be installed at Kasturi Srinivasan Hall. Sri G. Narasimhan was closely connected with this Academy and was its Treasurer for many years and it is in the fitness of things that his music library and his portrait find a place in this Academy. I

heartily thank Sri N. Ram, Sri N. Murali and Sri N. Ravi for their kind gesture. Sri C. V. Narasimhan has kindly agreed to declare open the music library and unveil the portrait of Sri G. Narasimhan at this Academy on the morning of the 1st January, 1984.

This Academy is on the threshold of expanding its activities on a comprehensive basis to fulfil its many objectives spelt out in its resolution of 1927. To achieve our goal, we need the sympathy, co-operation and generous financial assistance from individuals, institutions and foundations interested in the fostering of Indian music and dance. It will be appropriate for me to acknowledge at this juncture the liberal assistance that is being already received from the Ministry of Education and the Sangeet Natak Akademi of Delhi and the Government of Tamil Nadu, Madras.

Ladies and Gentlemen, I once again extend to all of you a warm welcome and request the Hon'ble Smt. Sheila Kaul to inaugurate this Conference. Thank you."

INAUGURAL ADDRESS

Smt. Sheila Kaul delivered her inaugural address during which she said:

"The Music Academy's sustained work is a matter of national pride. There can be no Indian personality without the arts and there can be no art without a deep commitment to the nation's freedom. The two complement and reinforce each other. A new era of cultural renaissance was ushered in when Balasaraswathi tresented Bharata Natyam in a recital in 1935, perhaps for the first pime then this art was taken to audiences outside the precincts of temples in other parts of the country. The Academy has been singularly catholic in its vision, bringing together the creative musical traditions of all sampradayas. You have made music a truly universal language, crossing barriers, regions and countries. There is much more to be done in the field of performing arts. They should be introduced in the educational system to ensure that the ancient musical traditions are given a scientific base. Scholars are indebted to the Academy for having brought to light rare texts. I hope other works in different languages lying in manuscript libraries will also be published in collaboration with other institutions."

VOTE OF THANKS

Sri T. S. Parthasarathy, Secretary of the Academy, proposed a vote of thanks.

ELECTION OF THE PRESIDENT

Sangita Kalanidhi Sri Embar Vijayaraghavachariar proposed Vidwan Dr. S. Pinakapani to be the President of the 57th Conference. The proposal was seconded by Sri Lalgudi Jayaraman. Vidwan Dr. S. Pinakapani then delivered his Presidential address in English which is furnished below:

"Honourable Union Minister for Education, Smt. Sheila Kaul; esteemed President of the Madras Music Academy, Sri T. T. Vasu; dedicated band of Secretaries of the Academy, Sarvasri S. Natarajan, T. S. Rangarajan, T. S. Parthasarathy and R. Santhanam ; learned Sangita Vidwans; and all the other ladies and gentlemen of this august assemblage, I offer my respectful pranaams to you all. I am beholden to the Madras Music Academy for having been chosen as President of this 57th Annual Conference and Festival.

The Madras Music Academy, one of the three major organisations of the City, has been doing incomparable service in the cause of Carnatic Music. From a modest beginning in 1927, the Academy has grown into a titanic organisation which to-day organises annual conferences and festivals to enlighten rasikas, trains students in its music college, trains teachers in music, offers scholarships to students for advanced training in music, holds competitions to encourage talents, runs a periodical, serving the Heavenly Music in various ways. The academy derserves our gratitude for all such magnificent service.

Having unshakeable faith in the identify of Nada and Brahman, great rishis, Bharata, Matanga, Sarngadeva, Venkatamakhi and others developed the theoretical structure, while the immortal trinity, Tyagarajaswamy, Muthuswamy Dikshitar and Syama Sastry, and other Vaggeyakaras gave shape, personality and beauty to the *lakshya* of South Indian Music. These composers equated

music with *nadopasana*, and aimed at communion with God through music. They regarded music as yet another Veda, and propagated it with religious zeal by way of Guru-Sishya Parampara. Music vidwans of the post-trinity era, following in the footsteps of their gurus, carried the torch of Carnatic Music sampradaya on the double roads of *bhakti* and *sangita* preserving and enriching it wherever necessary. Musicians of those times cultivated chaste, high standard music because their sole objective was to respect and propagate classicism and tradition. They did not have to please anybody in particular. What they had cultivated they sang. Rasikas of those times, be they Rajas, Zamindars or common folk, listened to the high-class music, developed a taste for high values, got accustomed to it and patronised it. Music was presented in temple festival-concerts, bhajans or in chamber-concerts to packed, skilled audience. Till recently, people were recollecting anecdotes about sophisticates chamber-concerts taking place in No. 4, Bunder Street, Madras, where giants like Sarabha Sastry, Tirukkodikaval Krishna Iyer, Poochi Iyengar, Tiruvottiyur Tyagayya, Veena Venkataramana Das and Veenai Dhanammal performed and also sat through each other's concerts. Days were when even the gas-light bearers in temple-processions could say who excelled in which ragas. All the casual listeners of those times were transformed into knowledgeable rasikas by constant exposure to classicism of Carnatic music, with the result that there were no gallery audiences then. What the musicians sang the audience feasted on. No wonder people called that period golden era of Carnatic Music.

With the turn of the twentieth century, such a state of affairs continued hardly for a decade. Times changed. Spiritual values of classical music dwindled away. Employment of *nada-vidya* as a means of concentration and communion with the Unknown became a practice of the past. Temples have discontinued music service. Vidwans of repute were no longer patronised by wealthy rasikas. Huge congregations of lay listeners became the virtual patrons of music. Vidwans lost their ideals and suffered a set back in standards. Audiences, who were no longer fed on high level classical music, deteriorated in taste. Listeners of the present times, with varied experience and taste, have got to be pleased with the result that the objective of a performing *vidwan* is to be able to please unskilled listeners with a craze for novelty, amuse-

ment and excitement. Music meant to please the unknowledgeable listeners is bound to come down in standards.

Under cover of this discouraging state of affairs, however, one cannot fail to see that contemporary music is not without its bright points and encouraging features. Classical Carnatic Music spread far and wide all over the country. Both musicians and listeners have increased in number beyond measure. Many compositions have been given publicity in concerts. The search for rare compositions is vigorous. *Vivadi-swara ragas* are being tamed and presented with increasing frequency in concerts. The pride of place on the concert platform these days is claimed by instrumentalists rather than by vocalists. Realising that the secret of mastery lies in hard diligent practice, instrumentalists, particulary violin, mridangam and flute vidwans, are soaring to new heights. The mastery of instrumental technique that certain violinists have acquired now-a-days is astonishing. In this regard they have left their counterparts of yester years far behind. Vocal vidwans of to-day too exhibit better mastery over their vocal technique in the sense that they can manipulate any *gamaka* or *sangati* with consummate ease. Some of the popular *vidwans* or the past lacked this facility. Many lady *vidvans* of the present generation can vie with the male *vidwans* in performing ability.

Those who have noticed with pride the bright side of musical progress should not fail to take note of certain undesirable trends and other drawbacks in contemporary music which need correction. Vidwans of the by-gone generation, who suffered from relatively deficient vocal equipment, were giving very satisfactory and memorable concerts. Both vocalists and instrumentalists had set their concentration not on disply of techical skill but on projection of beauty of *raga-swarupa* using correct *kalapramanam*, sutiable *gamakas* and essential *sancharas* with consummate skill. Their display was melody-oriented and not technique-oriented. By the time we came to the end of those concerts we felt as though we were possessed by the total *gana-rasa* which would haunt us for hours. We had plenty of blissful moments of those *kacheris* to recollect for days. Just as *padagumphana* and *alankaras* alone do not constitute poetry, so too, exhibition of mere technical skill and stunts do not make soulful music.

Tendency to imitate senior vidwans, however great, is suicidal ; it must be adandoned. It is common knowledge that imitation can never approach the original. Youngsters ought not to sacrifice their own genius at the altar of imitation. Pursuing their own styles they might prove to be better gayakas.

Two hour concerts of to-day stifle the artistes' capacity to show their mettle. There will be hardly any time to treat the items of a concert with skill, variety and effect. The musician is compelled to keep hurrying through the items all the time. Optialm *kala-pramanam* is a must to produce correct have which is the very soul of music. Hardly any time is left for dignified treatment of *kritis* of Dikshitar, or *padams* of Kshetrayya in short duration concerts. It is highly desirable to revert to the old four-hour concerts whenever possible, which afford plenty of scope for elaboration of chosen compositions with all their skill.

One wonders why the *Pallavi* item is dropped out of concerts-now-a-days. In late 1920's and early 30's, it was made obligatory that vidwans must take up 4-kalai-tempo *Pallavis* only for elaboration in December concerts. Any amount of neraval can never replace *Pallavi*. Demonstrations of difficult Pallavis in the morning sessions may serve as museum specimens, but are no substitute to a revival of regular *Pallavi*-singing from the concert platform.

Great composers have packed all the beauties of raga and laya in certain slow-moving pieces too well-known to need mention. Such grand compositions, treated with all the improvisations and imaginative skill, will give complete ananda to rasikas, and a sense of fulfilment to performers. New compositions of modern *vaggea-karas* can hardly match those magnificent pieces of old. Standard compositions have great value; they teach the student *lakshana* and *lakshya* of *ragas*, test the capacity of the performing artiste's skill and give experience of *raga* and *kriti* to *rasikas*. Only *kritis* which pass these and other tests deserve publicity in concerts. Sub-standard *kalpanas* had better remain with the composers themselves. The craze to compose must be resisted.

Konugol is an excellent "*tala-vadyam*". Pakkiriapillai, accompanying the great Naina Pillai in *Kacheirs,* enhanced the

prestige of konugol to Himalayan heights. To drop it altogether from the concert platform is to show utter disregard to an excellent "Laya instrument". Konugol is the very characteristic symbol of South Indian culture. It must be revived.

The music of the past *vidwans* is unknown to us. We have no idea of, for instance, Tirukkodikaval Krishnayyar's *raga alapana*; how Govindaswamy Pillai played *"merusamana"*; how Koneri-rajapuram Vaidyanathayyar elaborated *" nee daya ravale gaka"* or, how Veena Dhanammal meandered through *"sujana jeevana"*. People of those times never thought of preserving for posterity the actual renderings of great artists. Fortunately, we have to-day methods of recording both in sound and notation the artiste's rendering of *kritis*, *raga*, *neraval* and *swarakalpana*. My humble submission is that all the music material available with noted vidwans of to-day must be recorded on tapes, rendered in notation, and preserved in well-organised libraries for reference by future generations. Music notation can preserve the basic structure while the recorded tapes give the actual rendition with all the graces and embellishments. Musicians must be encouraged to record on tapes all forms of music which bring out their characteristic style. The tapes could be purchased by big organisations and preserved in well-organised libraries. Carnatic music will never remain a glory of the past if efforts are made to preserve all the existing variety. The last minutes of platform concerts are usually filled with items rendered in the north-Indian Style. I wonder if north-Indian *Ustads* ever mimick Carnatic Music in their concerts. We have plenty of compositions such as *javalis, padams, ashtapadis, tarangams, adhyatma-Ramayana keertanas, tiruppugazh,* and *tevaram,* which can be rendered with telling effect in the final stages of concerts. Why neglect our heritage and borrow other styles?

A word about *Sahitya* in *Sangita*. As the *kriti* is guided by *sangita-dharma* governed by *laya* and prosody, *Sahitya* sometimes undergoes trauma; words are broken or mutilated, sometimes suggesting the opposite meaning. This causes confusion in listeners who hear the *kriti* for the first time. If only, concert-goers make a study of *Sahityas* of all *kritis,* familitarise themselves with the meaning, *visesthartha,* and *bhava* therein, are they not in a positian to appreciate the musical interpretation of those *kritis*

better, brushing aside any mutilation of *Sahitya* by *gayakas* who do not know language?

In order to excel in any art, God's blessings are essential. Cultivate intense love (*bhakti*) to the Almighty so that your music will be transformed into *nadopasana*. Aim at singing to please *Gana-lola*, standards will take care of themselves.

All up-coming musicians must work hard on essentials of good music viz., *gamakas*, *raga-swarupa*, proper weight, tension and *laya* in phrases that bring out-*raga-bhava;* judicious employment of quick-time *sancharas*, and *rakti* above all. Music is *rakti-pradhana*.

Aim high, become a consummate *vidwan*, and then transfer all your art and knowledge to bright students. That is your duty enjoined by God who blessed you with music.

Imitation of other musicians, however great, is suicidal. it is tantamount to surrendering your identify to become a satellite.

The habit of writing down all the compositions that you sing into notation must be cultivated. Some *vidwans* argue the notation is incapable of representing all that is sung. Notation is to music what shorthand is to language. Those who know notation, have made tremendous gains. I speak from personal experience.

To conclude, I warn up-coming musicians never to sacrifice standards for material gains.

Once again, I thank the Madras Music Academy for having chosen me for the unique honour, having got which, there is nothing else to aspire for in South India.

RELEASE OF BOOKS

Releasing three publications of the Music Academy brought out during 1983, Sri T. T. Vasu, President of the Academy said: Ladies and gentlemen,

I shall now take a few minutes of your time to release the three publications mentioned by me earlier.

The first of these is Volume No. 54 of the Journal of the Music Academy which covers the proceedings of our 56th Conference held last year. I request Dr. Pinakapani to receive the first copy of this issue.

In 1961 this Academy undertook the publication of a Tamil script edition of the 'Sangita Sampradaya Pradarsini' of Subbarama Dikshitar in Telugu, a veritable encyclopaedia of Carnatic music extending to nearly 1700 pages. This mammoth undertaking was sponsored and financed by the Sangeet Natak Akademi, New Delhi. The earlier four parts were published in 1961, 1963, 1968, and 1977. With pardonable pride I announce the publication of fifth and final volume of the book extending to 350 pages. I repuest Dr. S. Ramanathan and Vidwan B. Rajam Iyer, who prepared the Tamil edition, to receive the first copies.

This Academy also published this year a rare work 'The Art and Science of Carnatic Music' by Smt. Vidya Shankar, the well-known Vina exponent and musicologist of Madras. The work has received the personal blessings of His Holiness Sri Jayendra Sarasvati Swami and has been dedicated to the senior Acharya of the Kamakoti Peetham. I request Sri K. Chandrasekharan to receive the first copy.

All these three books will be on sale at our book stall in the foyer.

CONFERENCE SOUVENIR AND PROGRAMME HAND BOOK

This year, in addition to the Souvenir, a Programme Handbook was also brought out on the opening day which contained the programmes of the whole Conference, the concerts and illustrated supplements. The Souvenir contained an account of the Music Academy and its activities and the following articles. Spate of Music by Sri K. Chandrasekharan; Margadarsi Sesha Iyengar by Sri T. S. Parthasarathy ; Syama Sastri by Sri T. T. Krishnamachari ; Dr. Sripada Pinakapani (Eminent Exponent of Carnatic Music) by Dr. P. Brahmayya Sastri; Navarasa Kannada by Sri M. S. Ramaswamy and a Great Composar : Ramanathapuram Puchi Srinivasa Iyengar by Sri R. Tirumalai.

57th ANNUAL CONFERENCE

Experts' Committee Meetings, 1983-84

Agenda of the Conference

At the T. T. Krishnamachari Auditorium

8 a.m. to 11 a.m.

from 19-12-83 to 1-1-1984

President : Dr. S. Pinakapani

Monday, 19th Dec. 1983

Kandar Alankaram and Kandar Anubhuti by Sri V. Muthukrishnan

Sri S. Mukand & Smt. Malathi Subrahmanyam	Operas and Dance Dramas of South India
Sri D. A. Thanapandian	Abraham Panditar and his services to music
Smt. H. S. Anasuya Kulkarni	The Anklung - an Indonesian bamboo instrument

Tuesday, 20th Dec. 1983

Devotional Songs in Tamil by Smt. Rajalakshmi Vaidyanathan and Smt. Ranjani Swaminathan

Sri Chandra Singh	Pallavi in Pakshantara Brahma Tala
Sri Titte Krishna Iyengar	Rare Svarajatis and Kirtanas
Sri N. Murugesa Mudaliar	A Notation for Oriental Music

Wednesday, 21st Dec. 1983

Pasurappadi Sri Ramayanam by Sri Ramnagar Ladies Club

Sri B. Rajanikanta Rao	A study of the original ragas of the Gita Covinda
Smt. Ritha Rajan	The musical structure of Padams
Dr. Leslie Friedman	Music in American Dance

Thursday, 22nd Dec. 1983

Lalitha Sahasranamam and Songs on Devi by Kamakoti Bhajan Mandali

Sri T. R. Subrahmanyam	Pallavis and Kalpana svaras
Dr. M. Hariharan & Dr. Gowri Kuppuswamy	A new theory on the Kudumiyanmalai inscription
Dr. Salem Jayalakshmi	The grammar and science of music in Tamil literature

Music by students of Sangita Kalanidhi T. M. Thyagarajan's advanced class

Friday, 23rd Dec. 1983

Tiruppugazh & Vaguppugal by Krithika Bhajan Mandali

Sri I. Kameswara Rao	Neraval as a means of Rasa pushti
Sri T. V. Gopalakrishnan	Raga Exposition
Mr. Blaise Calame	The origin and diffusion of the Violin

Saturday, 24th Dec. 1983

Songs on Parasakti by Ramana Kripa Group

Dr. P. Venugopala Rao	Lesser known Vaggeyakaras of Andhra Pradesh

Smt. R. Vedavalli	The Gitams and Prabandhams of Venkatamakhi
do.	Singing of padams.

Sunday, 25th Dec. 1983

Songs on Lord Subrahmanya by Sankara Manohari Group

Sri Akella Mallikarjuna Sarma	Tala prastara
Dr. S. Pinakapani (President of the Conference)	Tyagaraja kritis - A study

Monday, 26th Dec. 1983

Bhajans in Hindi by Subha Sruti Group

Smt. S. R. Jayasitalakshmi	Chitta svaras in musical compositions
Dr. Vempati Chinna Satyam	The origin and development of Kuchipudi Dance
Smt. Savitri Rajan	K. V. Srinivasa Iyengar and his contribution as musicologist and composer

Tuesday, 27th Dec. 1983

Devotional Songs from Andhra Pradesh by Raga Ranjani Group

Smt. Sakuntala Narasimhan	Contemporary musical forms in Hindustani music
Kum. Lakshmi Viswanathan	Sanchari bhavas in Bharata Natyam

Music by students of Sangita Kalanidhi T. M. Thyagarajan's advanced class

Wednesday, 28th Dec. 1983

'Sri Minakshi pranatosmi' by Smt. Jaya Sitaram and Sisters

Sri. B. Rajam Iyer	Authoritative rendering of ragas

Smt. Charumati Ramachandran	The 72 Melakarta talas (Kiravani tala)
Prof. Abdelrahman Elkhatib	Arabic music - The Muqamat

Thursday, 29th Dec. 1983

Goda Stuti by Soundarya Music Group

Dr. S. Ramanathan	Tiruppugazh - traditional tunes
Members of the Experts Committee	Discussions on raga lakshana

Friday, 30th Dec. 1983

Divya Prabandham by Tiruvaranga Kuzhuvinar

Dr. S. Venkitasubramonia Iyer —(Dr. V. Raghavan Shashtyabdapurti endowment lecture)	Kerala's Contribution to Carnatic Music

Release of the book 'Swati Tirunal's Kirtanamalas' by Dr. Venkitasubramonia Iyer.

Members of the Experts Committee	Discussions on raga lakshana

Saturday, 31st Dec. 1983

'Krishnam vande Gopi ramanam' by Nada Ranjani Group

Sri S. R. Janakiraman	Evolution of the Pratimadhyama and Pratimadhyama ragas
Sri T. V. Rajagopalan	Pancha murchana mela ragas
Smt. Chitra Visveswaran	The Place of varnams in Bharata Natyam

Sunday, 1st Jan. 1984

Songs on Durga & Lakshmi by Sowbhagya & Devotional Music by Students of the Teachers' College of Music, Music Academy

Sri C. V. Narasimhan (former U.N. Under-Secretary General)	Declaring open the G. N. Music Library and unveiling the portrait of the late Sri G. Narasimhan

Concluding Function

Meeting of the Experts' Committee

19th DECEMBER 1983

The first day's meeting of the Experts' Advisory Committee of the Music Academy, convened in connection with its 57th Annual Conference, commenced today with the rendering of verses from the Kandar Alankaram and Kandar Anubhuti of Arunagirinatha by Sri V. Muthukrishnan. He was accompanied by Sri Alandur Natarajan on the violin and Sri Vijaya Siva on the mridangam. Dr. S. Pinakapani, President of the Conference, was in the chair.

Sri Muthukrishnan rendered the verses in the five ghana ragas as well as in rakti ragas like Madhyamavati and Ritigaula. Dr. Pinakapani complimented the singer on his excellent rendering of the songs.

Sri S. Mukund, musicologist and composer from Bangalore, presented a lecture-demonstration on "Operas and Dance Dramas in South India". He was assisted by Smt. Malathi Subrahmanyam who sang a selection of songs in Tamil, Telugu and Kannada from music plays and dance dramas of South India like the Rama Natakam, Nandanar Charitram, Prahlada Bhakti Vijayam and Kutrala Kuravanji. She also sang songs from music plays composed by Sri Mukund in Tamil and Kannada.

Sri Mukund, in his paper, traced the origin and development of Natyas which were a synchronization of music, dance and drama. Later came music dramas (geya natakas) with Darus, verses, padams and prose narratives. The folk forms of Yakshaganas, based on epics like the Ramayana and legends, had a charm of their own. There were also such compositions whlch had great literary merit.

Sri D. A. Thanapandian, grandson of the late Abraham Panditar, gave an illustrated talk on the Panditar's services to music. Abraham Panditar was the illustrious author of the voluminous Tamil work 'Karunamrita Sagaram', extending over 1500 pages,

which was a mine of information relating to the music of the ancient Tamils. He was the first to convene music conferences in South India during this century and the deliberations of the Conferences held at Tanjore between 1912 and 1916 were productive of valuable results. The Panditar was also a composer and Sri Thanapandian sang a few pieces which were based on the melodies of Tyagaraja.

Smt H. S. Anasuya Kulkarni from Indonesia read a paper on the 'Anklung', an Indonesian bamboo instrument and demonstrated how even some Indian melodies could be played on it. The musical instrument consisted of a number of hollow bamboo rods which, when shaken produced different notes of the octave. The speaker then played the raga Hamsadhvani and the kriti 'Raghunayaka'. In Bali island, the instrument was being played during religious functions as ritual music.

20th DECEMBER 1983

Smt. Rajalakshmi Vaidyanathan and Smt. Ranjani Swaminathan rendered devotional songs in Tamil at the commencement of the second day's meeting of the Music Academy's Experts' Committee. The verses and songs selected were from Muthutandavar, Gopalakrishna Bharati, Tevaram and the Tiru Arutpa of Ramalinga Adigal. Smt. Padma Subramaniam gave support on the vina and Master B. Ganapatiraman on the Mridangam.

Vidwan R. Chandra Singh of Bangalore presented a pallavi in Pakshantara Brahma Tala, a rare Tala seldom handled by musicians at present. This Tala has 23 angas and 124 aksharas and is one of the longest talas in Carnatic music, like the Simhanandana and Sarabhanandana talas. Sri Chandra SIngh sang a pallavi in the Gaurimanohari raga supported by Sri Kovai Dakshinamurti on the violin and Sri M. N. Kandaswami on the Mridangam.

Complimenting the Vidwan, Dr. Pinakapani said that Sri Chandra Singh had devoted his entire life for research on laya and had not left any tala unexplored. He was also a competent vocalist.

Sri Titte Krishna Iyengar, member of the Experts Committee gave a demonstration of some rare pieces not ordinarily sung in

concerts of the present day. He sang a svarajati of Walajapet Venkataramana Bhagavatar in Harikambhoji, a Tillana of Mysore Sadasiva Rao in Purvikalyani, a kriti in Chakravaka by Mysore Karigiri Rao and 'Nipadame gati' in Bhairavi by Muthayya Bhagavatar. Sri Iyengar explained the nuances of the raga Chakravaka and its special murchana in Madhyama. Sri R. K. Venkatarama Sastri gave support on the violin.

Dr. Pinakapani complimented Sri Iyengar on the fine raga bhava with which he sang every one of the pieces and for maintaining his voice in an excellent condition despite his age.

Sri N. Murugesa Mudaliar gave a talk on 'A notation for Oriental Music'. The speaker traced the history of Indian Music from very ancient times. He touched on the contribution of works like the Natya Sastra and Sangita Ratnakara. He then dealt with the Tevaram hymns and the compositions of Tyagaraja and others. He explained how pioneering efforts were taken to give an idea of the melodic system of the Orient to the Western world. In the Conference held in Baroda in 1916 which Abraham Panditar attended, the possibility of using Western notation for Indian music was discussed. Chinnaswami Mudaliar, who, with his knowledge of Carnatic Music and Western Music, produced the monumental work" "Indian melodies in staff notation". In this work, he had produced notation for songs in as many as 63 ragas and also a Ragamalika of Dikshitar.

Sri Mudaliar stressed the importance of bringing the two hemispheres together by means of music.

21st DECEMBER 1983

The third day's meeting of the Experts Committee of the Music Academy, held in connection with its 57th Annual Conference, began with the rendering of the 'Pasurappadi Sri Ramayanam' by the members of the Sri Ramnagar Ladies Club. This Tamil poem, a composition of the celebrated Vaishnavite commentator, Peria Achan Pillai, narrates the story of the Ramayana in six kandas in the words of the different Alvars culled from the pasurams of the

Divya Prabandha. The ragas employed by the singers included Bauli, Saveri, Shanmukhapriya, Subhapantvarali and Dhanyasi.

Dr. B. Rajanikanta Rao from Hyderabad presented a lecture cum demonstration on a 'study of the original ragas of the Gita Govinda'. Introducing the subject, Sri T. S. Parathasarathy, Academy Secretary, said that the system of music that existed in Orissa in the 13th century and the ragas handled by Jayadeva posed a problem to researchers in the field of music. In editlons of the Gita Govinda ragas like Malava, Gurjari, Vasanta, Ramakari, Malavagauda and Karnata were mentioned but in the South Indian bhajana tradition, the Ashtapadis were being sung in the present day ragas of Carnatic music to tunes set by Tirumalarajanpattinam Ramudu Bhagavatar who lived during the 19th century.

Dr. Rajanikanta Rao said that Jayadeva had used 12 rages for his 24 ashtapadis but most of them went out of use even during the 15th century. The speaker had been trying to reconstruct some of them from lakshanas available in books and traditional versions in Hindustani music. As examples, he sang ashtapadis Malava (Kamavardhani notes), Vibhasa (Regupti), Karnataka (Kanada) and Vasanta (with pratimadhyama). He also thought that what had been described as Saila Desakshi could be the ancient form of Desakshi.

Smt. Rita Rajan, lecturer in music in the Queen Mary's College read a paper on the 'musical structure of Padams' and sang a number of examples from Telugu and Tamil padams. At the outset Sri T. S. Parthasarathy said that although the word 'padam' was being loosely used in the past for any musical composition, it represented in present day musical parlance a type of lyric set in slow tempo with sringara as the central theme. Smt. Rita Rajan said that the padam, which was originally a dance form, later emerged as an equally developed musical form. According to Subbarama Dikshitar, a characteristic of the padam was that the music of the lines was repeated many times over. Some Padams started with the Anupallavi and then returned to the Pallavi. The charanams are usually long and the Anupallavi's music is repeated in the charanams. Padams are more often in Misra chapu and

Triputa talas. As examples, the speaker sang 'Chudare' in Kurinji, 'Aligite' in Huseni. 'Gaddari Vagala' in Kalyani and 'Rama Rama' in Bhairavi.

Dr. Pinakapani, the President of the Confererence, complimented Smt. Rajan on her fine talk and rendering of the Padams.

Dr. Leslie Friedman, dancer-choreographer from San Francisco, U.S.A. presented a programme entitled 'Music in American Dance'. In her talk, she said that modern dance should take the audience through the full range of human experiences. She then performed a number of solo dance items demonstrating a vast range of expressions and also presented a piece entitled 'Rosa's Dance' to a violin composition by Mozart.

Kum. Lakshmi Viswanathan complimented the dancer on her interesting presentation of American modern dance.

22nd DECEMBER 1983

Today's meeting of the Experts' Committee of the Music Academy, commenced with the singing of verses from Lalita Sahasranamam as a raga malika and some kritis on Devi by the Kamakoti Bhajan Mandali.

Dr. M. Hariharan of the Tamil University, Tanjore, and Dr. Gowri Kuppuswami of the Mysore University, jointly presented a paper on "A New Theory on the Kudumiyanmalai inscription". Dr. Hariharan said that a second look was necessary at the theory that it was a Pallava inscription and the author was Mahendravarman. Certain facts that had come to light would indicate a Pandyan affiliation to the inscription.

It would be reasonable to suppose that along with the Shadja Grama, the seven latters Sa, Ri, Ga, Ma, Pa, Dha, Ni were also adopted in the music of the South. The inscription would appear to represent two Grama ragas and five raga gitis or in other words, two melakartas and five janya ragas. Dr. Gowri Kuppuswamy sang

the notes as represented in the inscription.

Commenting on the lecture, Dr. S. Ramanathan said that the notes were in groups of four and some notes had dots over them and the whole idea appeared to have been to teach svaras to beginners in music. But further research would be necessary if the conclusions of fhe speakers were to be accepted.

Sri T. R. Subrahmanyam of the music department of the Delhi University presented a lecture demonstration on "Pallavis and kalpana svaras". He said that a re-orientation of Pallavi singing was called for as some ideas about the subject were getting outmoded with the passage of time. Pallavis, if sung melodiously, could be made attractive even to non-initiated persons. The technique of pallavi singing should not be reduced to a ritual. The speaker sang parts of a number of pallavis to illustrate his points. About kalpana svaras the speaker said that melody should not be sacrificed to arithmetic or 'kanakku'.

Dr. Salem Jayalakshmi read a paper on "The Grammar and science of music in Tamil literature". She said that Tamil works like the Silappadhikaram contained a mine of information about the notes and scales of the music of that time. This showed that the ancient Tamils were a highly musical race and knew both the art and science of music well.

23rd DECEMBER 1983

Members of the Krithika Bhajan Mandali rendered a selection of Tiruppugazh songs as well as the Vel Viruttam and the Mayil Vaguppu of Arunagirinatha at the commencement of the fifth day's meeting of the Experts Committee of the Music Academy. The songs were in Hamsadhvani, Bageshri and Mohanam while the Mayil Viruttam was sung in Bhairavi, Natha Bhairavi, Ananda Bhairavi and Sindhu Bhairavi.

Sri I. Kameswara Rao, Telugu scholar and musicologist, presented a lecture-demonstration on 'Neraval as a means of Rasa Pushti'. The speaker said that Neraval literally meant expansion, spreading or improvisation. The sahitya portion taken for Neraval was nourished by melody and rhythm in various moods and

modes. Usually the second part of the charanam was taken up for neraval and the ultimate object was to produce musical or literary rasa. There were no hard and fast rules for performing neraval. The excellence of a neraval depended on the creativity and spontaneity of the artiste. All kritis did not lend themselves for performing neraval but in many kritis, the composers themselves had provided for suitable places where ample scope was available for neraval.

Sri Rao sang a number of examples to illustrate his points.

Dr. S. Pinakapani complimented the speaker on his excellent exposition but added that the main object of neraval should be to present the different aspects of the raga concerned and the accent should be on the music and not on the sahitya.

Sri T. V. Gopalakrishnan gave a lecture-demonstration on ''Raga Exposition''. He said that the term 'raga' was first used by Matanga in his 'Brihaddesi' and the concept was developed by laterday authors till the raga became the unique contribution of India to world music. The speaker then played extracts from the disc recordings of eminent musicians like Chembai Vaidyanatha Bhagavatar, Musiri Subrahmanya Iyer, Maharajapuram Viswanatha Iyer, Madurai Mani Iyer and Semmangudi Srinivasa Iyer to show how there existed different styles of singing the same ragas.

Mr. Blaise Calame, noted violinist from France, on a concert tour in India, gave a talk on the "Origin and diffusion of the Violin". He said that the Italians were the first to develop the violin in Europe from the 17th Century and Stradivari of Cremona a well known name in the manufacture of violins. He said that the octave of Western music consisted on seven intervals and he played them on his violin. After the renaissance in Europe, many talented composers like J. S. Bach came on the scene. The most famous composer on the violin was Paganini. Mr. Calame demonstrated on his vtolin the concept of polyphony (18th century) not present in Indian Music.

Sri Lalgudi Jayaraman complimented Mr. Calame on this presentation.

24th DECEMBER 1983

The sixth day's meeting of the Experts Committee commenced with the singing of songs on Parasakti by the Ramana Kripa Group. The selection included songs in Sanskrit and Tamil in Asaveri, Sarang, Saramati and Hemavati.

Dr. P. Venugopala Rao, Regional Officer of the American Institute of Indian Studies, Madras, presented a paper on 'Lesser known Vaggeyakaras of Andhra Pradesh'. Vocal support was provided by Vidvan Sangita Rao and Smt. Padmavati of the Kuchipudi Arts Academy who sang a selection of songs by the composers covered by the talk.

Dr. Rao said that besides well known composers like Annamacharya, Kshetrayya and Bhadrachala Ramadasa, there were many minor composers who deserved better recognition by the music world. Some of them had composed svara pallavis, svara jatis, Varnams, kriti and padams. Vasa Appayya was the forerunner of this line of modern composers and lived during the first half of the 18th Century. His svara pallavi in Hindolam was famous. Another famous Vaggeyakara was Nandigama Venkayya whose svara jatis were well-known. The Patrayani family had made good contribution to Carnatic music and Sitarama Sastri of this family was popular. His varnam in Kalyani is a standard composition. Akondi Narayana Sastri and Hari Nagabhushanam were among the other talented composers of Andhra Pradesh.

Smt. R. Vedavalli read a paper on 'The Gitas and Prabandhas of Venkatamakhi' and sang two prabandhas and five Gitas of the composer. She said that Venkatamakhi (17th Century) revolutionized Carnatic music by introducing his 72 mela karta scheme expounded in the 'Chaturdandi Prakasika'. He also composed more than 170 Gitas and Prabandhas to illustrate the lakshanas of the Janaka and Janya ragas enumerated by him. These were in the Bhandira Bhasha, a kind of Prakrit used for compositions. Smt. Vedavalli explained the various components of a Prabandha like Alapa Khanda and Javada and sang two prabandas in Mechabauli and Narayanagaula. She sang Gitas by Venkatamakhi in Bilahari, Hindolam, Chamaram, Mohanam and Madhyamavati.

25th DECEMBER 1983

The seventh day's meeting of the Experts Committee commenced with the singing of songs on Lord Subrahmanya by the Sankara Manohari Group. The rendering included slokas from the Subramanya Bhujanga Stotra, 'Sri Subrahmanya' (Todi). 'Ikane Tala' (Guharanjani). 'Sendil Andavan' (Kharaharapriya), 'Guruguhaya' (Sama) and a Tiruppugazh in Purvikalyani.

Sri Akella Mallikarjuna Sarma, lecturer in violin, Govt. College of Music, Hyderabad, gave an illustrated talk on 'Tala prastara'. He traced the history of Tala prastara, its application to practical music, its rules of permutation and the different divisions. With the help of a blackboard he explained the different tables and jatis like Chaturasra, Tisra, Khanda, Misra and Sankirna. The speaker said that several lakhs of prastaras were possible by permutation and combination of the angas of talas but only some of them were applicable to the practical side of music.

Members of the Experts Committee felicitated Vidwan D. K. Jayaraman, the recipient of the Sangeet Natak Akademi's award this year for Carnatic vocal Music. Dr. Pinakapani garlanded Sri Jayaraman and spoke on his eminence as a musician.

Dr. S. Pinakapani, the President of the 57th Conference, delivered a talk on 'Tyagaraja Kritis - a study' and illustrated it by singing excerpts from a number of kritis. He said that bhakti was the keynote of the kritis of Tyagaraja and it was doubtful if the composer would have become so popular but for the devotional undercurrent of his songs. His kritis were full of interesting allusions from the Ramayana. They were in simple Telugu, the spoken idiom of his times and not in the bookish language of the Pandit. There was also a subtle sense of humour in several kritis like 'Adigi Sukhamu'.

As regards their musical setting, the speaker said that it was usually simple but kritis like 'Evarimata' (Kambhoji) and 'Kaddanu-variki' (Todi) were intended for the highbrow in music. No single composer has given the music world so much of variety in com-

positions. Kritis like 'Anathudanu' (Jingla) sparkled like gems. The speaker sang ragas like Karnataka Behag, Bangala and Suposhini and said that only a genius like Tyagaraja could have given them such shapes from mere savaras. The composer was an adopt in handling asymmetrical ragas. The speaker referred to Shanmukhapriya, Rishabhapriya and Charukesi in this context.

26th DECEMBER 1983

The Subha Sruti Group led by Dr. Matangi Ramakrishnan sang Bhajans in Hindi at the commencement of the eighth day's meeting of the Experts' Committee of the Music Academy today. The group rendered a verse from Tulsidas followed by bhajans by Mirabai, Surdas and Svati Tirunal.

Smt. S. R. Jayasitalakshmi, Lecturer in music, Queen Mary's College, presented a talk on "Chitta svaras in musical compositions" and sang a number of examples of such svaras appended to kritis. Chitta svaras were added to compositions for decorative purposes and they greatly enhanced their musical value. They also enabled students to get acquainted with svara singing. Many-composers were experts in composing different kinds of complicated Chitta svaras like the Viloma Chitta svara. Composers like Syama Sastri, Subbaraya Sastri, Poochi Srinivasa Iyengar and Vasudevachariar revelled in composing Chitta svaras.

Dr. Vempati Chinna Satyam, Director of the Kuchipudi Arts Academy, Madras, presented a lecture demonstration on "the origin and development of Kuchipudi Dance". Dr. P. Venugopala Rao read the script in English while Dr. Chinna Satyam himself demonstrated the main adavus of the Kuchipudi style. The style comprised a dance-drama, based on the principles of Bharata's Natya Sastra. It was a combination of Nritta, Nritya and Natya and all the steps were derived from the six prabandhas of the Natya Sastra.

Smt. Bala demonstrated the hasta mudras and Kumari Sobha Natarajan danced the Bhama Kalapam of Siddhendra Yogi.

The music in Kuchipudi dance was strictly classical and the lyrics were of great literary merit. The letter writing scene in the

Bhama Kalapam was a masterpiece of vipralambha sringara and this was danced by Dr. Chinna Satyam. Smt. S. Rajeswari sang the lyrics and Sri Sangita Rao provided Vina accompaniment. In conclusion Dr. Satyam demonstrated satvika Abhinaya by performing abhinaya to Dharmapuri Subbarayar's javali 'Parulannamata' in Kapi.

Dr. Pinakapani, President of the Conference, complimented the Kuchipudi Arts Academy on the excellent performance.

Smt. Savitri Rajan gave a talk on "K. V. Srinivasa Iyengar and his contribution as musicologist and composer". Srinivasa Iyengar was the youngest brother of Tiger Varadachariar and was famous for many of his publications like 'Adi Tyagaraja kirtanas' 'Sangita Ratnavali' and the lakshana grantha 'Gana Bhaskaram'. He was the pioneer in editing Tyagaraja kirtanas in Tamil script with notation for the first time. He was a scholar in Sanskrit, Tamil and Telugu and a master of Bharata Natya.

Iyengar was also a brilliant composer of Varnas and, strangely enough, of some kritis with the Tyagaraja mudra. Assisted by Michael Nixon of the Vina, Shanti Gopalakrishnan, sang the varnam 'Chiguruboni' in Kalyani and 'Vinatasuta' in Harikambhoji.

27th DECEMBER 1983

The Raga Ranjani group from Hyderabad rendered devotional songs from Andhra Pradesh at the commencement of the ninth day's meeting of the Experts Committee of the Music Academy held today. The selections were from Annamacharya, Bhadrachala Ramadass, Venkatadri Swami and Adibhatla Narayana Das.

Smt. Sakuntala Narasimhan from Bombay presented a talk on 'contemporary musical forms in Hindustani music' and sang a number of examples of the various compositions covered by her talk. She said that the musical forms in vogue in North India included Dhrupad, Khyal, Thumri, Dadra, Tappa, Hori and Tarana. Of these, the Khyal was the most popular and occupied the major part of a present day Hindustani concert. The Dhrupad (late 15th-early 16th centuries) which was a rigid composition, had to make way for the sweeter and more sophisticated Khyal. The Speaker sang a Dhrupad and explained its features.

The Khyal form emerged as a reaction against the rigidity of the Dhrupad. The lyrics were shorter, the language less esoteric, and the format allowed for greater scope for the free play of imagination. Smt. Sakuntala sang a Khyal in the raga Gurjari-Todi which was the South Indian Subhapantuvarali without the Panchama. The vilambit was in Ektal and the Drut in Tintal and the Khyal was followed by a Tarana in the same raga.

Sargam in Hindustani music was similar to Kalpana Swara in Carnatic music and the speaker sang examples of sargams.

The Thumri form was next to the Khyal in importance and popularity. Some ragas were selected but extraneous notes were deliberately introduced for effect. The theme was usually sringara like the padams and javalis of Carnatic music. The speaker sang a Thumri in Bhairavi (Sindhu Bhairavi).

This was followed by a Dadra, which is similar to Thumri in structure, spirit and theme and is named after the Dadra which is a tala. The speaker sang a Dadra in Khamas. She concluded with a bhajan 'Nirbal ke bal Ram' by Surdas. Sri N. Y. Apte provided excellent Tabla support.

Kumari Lakshmi Viswanathan read a paper on "Sanchari bhavas in Bharata Natyam" and gave a dance recital to illustrate the points explained by her. She said that Sanchari bhavas (also known as Vyabhichari bhavas) were transitory feelings which acted as feeders to the prevailing sentiment and strengthened it in various ways, whether openly or covertly. Bharata Muni had mentioned 33 such bhavas in his Natya Sastra.

Sringara or love was the king of rasas; vaggeyakaras and poets vied with each other in depicting it. Vipralanbha or love in separation was depicted with great skill. The speaker danced to 'Mohamana' (varnam in Bhairavi by Ponniah Pillai) which lent itself to innumerable sanchari bhavas. In this varnam Lord Siva (Tyagesa) was the hero and it would be appropriate to draw freely from Siva legends to depict relevant sanchari bhavas, the speaker said.

Padams were also eminently suited for depicting sanchari bhavas but the speaker said a careful selection should be made.

She danced to 'Taye Yasoda' in Todi and brought in sanchari bhavas in the line 'Balan alladi'.

The speaker concluded the programme with abhinaya for 'Rama Rama pranasakhi' (Kshetrayya-Bhairavi) and 'Entati kuluke' (Javali - Kalyani).

28th DECEMBER 1983

Smt. Jaya Sitaram and sisters presented a devotional feature entitled "Minakshi pranatosmi' at the commencement of the tenth day's meeting of the Experts Committee of the Music Academy. The items rendered included slokas by Adi Sankara and songs in Sanskrit and Tamil on Goddess Minakshi in the ragas Desya Simharavam, Durbar, Amritavarshini, Todi and a raga malika.

Vidwan B. Rajam Iyer, member of the Experts Committee, gave a talk on the 'authoritative rendering of ragas'. He said that raga singing in Carnatic music was full of subtleties in which various srutis played an important part. As an example he sang 'Gokarnesvara' of Dikshitar in Saurashtram which compared in many respects with 'Sri Ganapati' of Tyagaraja. The speakar then sang Dhanyasi which had a peculiar nyasa in the Nishada. There was no difference among the Trinity in the depiction of ragas and they vied with each other in bringing out the nuances of each raga in which they composed. But Hindola Vasantam had two versions in currency, which took different Dhaivatas. 'Santana Ramaswaninam' of Dikshitar, for example, took the Suddha Dhaivata. Asaveri was another ancient raga with an old world charm of its own, the speaker said, and sang 'Lekana' of Tyagaraja as an illustion. Karnataka Devagandharam, also known as Abheri (Bimpalasi in Hindustani music), was a traditional raga in which there was a kriti of Dikshitar 'Kayarohanesvaram'. The speaker then sang 'Balakrishnan' of Dikshitar in Gopika Vasantam, a rare but old raga.

Smt. Charumati Ramachandran read a paper on the "72 Melakarta Talas (Kiravani Tala)" and sang a pallavi to illustrate the Tala. The speaker said that one Manicka Mudaliar wrote a work called 'Sangita Chandrika' in 1902 in which he introduced a new set of Talas based on the nomenclature of the 72 melas. The

kiravani tala was the 21st in the series and yielded the numbers of 3+3+3+6+6. The pallavi sung was "Madhura vani veni Kiravani". Sri Laxminarayanan gave support on the violin and Sri Ramesh on the Mridangam.

Prof. Abdelrahman Elkhatib, an Egyptian musician, teaching Arabic music at the University of Sweden, read a paper on "Arabic music—The Muqamat" and also played the Maqams on an instrument called the Lute. The maqams were akin to the scales and ragas of Indian music and the maqamat was the raga system of Arabia, the speaker said. The lute was introduced in Egypt in the 7th century by the Arabs. The speaker sang a number of maqams, some of them dating from the 9th century, and explained their rhythmic arrangement. Smt. Rajam accompanied on the Mridangam.

Smt. Vidya Shankar gave a lecture demonstration on "Notation and the teaching of gamakas to students". With the help of a Vina, she explained the different gamakas which formed an integral part of Carnatic music. The guidance of a proper guru was essential in the initial stages from whom the correct swasthanas should be learnt.

Dr. P. E. Sankaranarayanan, Scientist-in-charge of the Central Electronics Engineering Research Institute, demonstrated a newly-developed Microcomputer Tala Generator. This new gadget could provide any of the seven talas in any of the five jatis and could be used for conducting research on the talas used in the Tiruppugazh.

29th DECEMBER 1983

The Soundarya Music Group rendered the 29 slokas of the Goda Stuti of Sri Vedanta Desika as a raga malika at the commencement of the eleventh day's meeting of the Experts Committee of the Music Academy.

Dr. S. Ramanathan delivered the Lingappa Naidu Garu Memorial Endowment Lecture on "Tiruppugazh traditional tunes". He traced the evolution of Carnatic music till the 15th century when Arunagirinatha appeared on the scene. At his hands the chandam type of composition reached the pinnacle of its glory although some earlier composers had attempted it.

As regards the music of the Tiruppugazh, the speaker said that it was not correct to sing the songs in ragas which came into existence later. Musicians of an earlier generation like Manpundia Pillai and Dakshinamurthi Pillai used to sing the Tiruppugazh songs in particular traditional tunes and it was the duty of all lovers of Tiruppugazh to preserve them. But later musicians started singing them in different tunes. Dr. Ramanathan sang a large number of examples to illustrate the various points explained by him in his talk.

Dr. Ramanathan then spoke about the late Lingappa Naidu (1800-1871) of Edamanal Estate who had composed a number of kritis in Tamil and Telugu. He was a contemporary of the Trinity and was greatly influenced by their compositions and style. As illustrations, the students of the advanced class of Sangita Kalanidhi T. M. Tyagarajan sang "Ninne nammi" (Sama), "Ni pada kamalamu" (Todi) and "Vandanamu" (Khamas).

Sri T. S. Parthasarathy announced that the lakshanas of ragas would be discussed by Vidwans for two days and Sri S. Parthasarathi appealed to members of the Experts Committee to sing examples rather than discuss the grammar of ragas.

Sri C. S. Krishna Iyer took up Vasanta first and said that in his opinion the chatusruti dhaivata occurred in it. The arohana and avarohana should be SGMDNS and SNDMGRS. Sri Semmangudi Srinivasa Iyer suggested that a small committee of experts be entrusted with the task of deciding raga lakshana. Dr. Pinakapani, President of the Conference, said that books on raga lakshana did not help Vidwans much.

The lakshana of Anandabhairavi was discussed in detail and it was felt that the antara gandhara and the Kakali nishada were essential for the raga.

Dr. Pinakapani sang the padam 'Manchi dinamu nede' of Sarangapani in which the Suddha Dhaivata also occurred. It was thus a bhashanga of Bhairavi or Kharaharapriya.

Natakuranji was next taken up and C. S. Krishna Iyer said that in a kriti by Pallavi Gopala Iyer, S D P M G M P G R S occurred.

Sri S. V. Parthasarathy explained the lakshanas of Sindhuramakriya, Jayanarayani, Pushpalatika, Rudrapriya, Jingla and Purnashadjam. Dr. Pinakapani pointed out that the object of a discussion should be to arrive at a consensus and not record differences.

Sri Titte Krishna Iyengar said that Jujahuli was a janya of Gayakapirya and sang 'Paraku jesina' of Tyagaraja.

Sri Mysore Doreswamy Iyengar wanted the Committee to clarify the difference between Natanarayani and Sama.

Sri Maruthuvakudi Rajagopala Iyer sang 'Sri Janaka Tanaye' of Tyagaraja' as an example of Kalakanthi with Suddha nishada.

Smt. Gomati Viswanathan said that Kalavati needed examination. Vidwans said that MGSRS was in order. Purnalalita took SNDP with Suddha nishada.

30th DECEMBER 1983

The twelfth day's meeting of the Experts Committee of the Music Academy commenced today with the singing of pasurams from the Divya Prabandham and the Tiruppavai by Tiruvaranga Kuzkuvinar. The verses had been selected from Periyalvar, Tondaradippodi Alwar, Nammalvar, Tirumazhisai Alvar and Andal and had been set in ragas like Nata, Nilambari, Sahana and Surati.

Dr. S. Venkitasubramonia Iyer, retired Professor of Sanskrit, Trivandrum, delivered the Dr. V. Raghavan Shashtyabdapurti Endowment lecture on "Kerala's contribution to Carnatic music."

Dr. Iyer recalled his association with Dr. Raghavan and his collaboration with the latter in the study of the diffusion of Carnatic music in the Kerala area. He said that the Ashtapadis from the Gita Govinda were being sung in the Guruvayur temple for centuries. But classical Carnatic music as such was introduced in Kerala only during the time of Svati Tirunal. Shatkala Govinda Marar, a musician of the ruler's court, visited the Thanjavur area and took back with him many kritis of Margadarsi Sesha Iyengar

which later served as models for Svati Tirunal. Kanniah Bhagavatar, a disciple of Tyagaraja, visited Trivandrum and sang the kritis of the saint before Svati Tirunal. This ruler, no doubt, emerged as the greatest composer of Carnatic music in Kerala. Irayimman Tampi was second only to Svati Tirunal in eminence as a composer.

T. Lakshmana Pillai was another noted composer of Kerala in Tamil whose songs were noted for their excellence. Nilakantha Sivan's songs in Tamil were full of devotional appeal and became popular in Tamil Nadu also.

Kerala also produced a number of authors who wrote works on the theory of music. Books with notation appeared from 1914 in the Malayalam script and these contained not only the songs of Kerala composers but those of Tyagaraja, Dikshitar and others.

Svati Tirunal patronized Hindustani musicians and harikatha artistes like Meru Svami.

Smt. Sarasvati Muthuswami and Smt. Bhagyalakshmi Ramachandran rendered a selection from songs composed by Kerala composers. Notable among them were 'Sadhuvibhatam' (Svati Tirunal - Bhupalam), 'Matanga mukham' (Venkataramana Bhagavatar - Sumukhi), 'Samajahara' (Kuttikunju Tankachi–Kalyani), 'Ninnamam' (Lakshmana Pillai - Nilambari), and 'Vandemataram' (Kesava Pillai - Sindhu bhairavi).

Vidwans resumed the discussion on raga lakshana and first took up Athana which had been described in the Kriti Mani Malai as belonging to the 28th Mela Harikambhoji. This view was confirmed after discussion and practical singing.

As regards Asaveri, it was felt that the prayoga PMRGRS was permissible. The use of chatusruti dhaivata and kakali nishada was not permissible in Ahiri but both the gandharas were there.

It was agreed that the arohana of Nata was sampurna and the avarohana SNPMRS.

31st DECEMBER 1983

A musical feature entitled "Krishnam vande Gopi ramanam" was presented by the Nada Ranjani Group at the commencement of the 13th day of the meeting of the Experts Committee of the Music Academy. The songs and verses rendered had been culled from works like the 'Krishna lila Tarangini' of Narayana Tirtha and the 'Narayaniyam' of Meppattur Narayana Bhattatiri. The 'Rasa-krida' portion of the latter was sung as a raga malika of seven ragas.

Sri S. R. Janakiraman of Tirupati read a paper on the 'evolution of Pratimadhyama' and 'Pratimadhyama ragas' and sang snatches from a number of such ragas as illustrations. He said that the evolution of the Pratimadhyama svara was an interesting phenomenon in the octave of Indian music and was the result of a regular process of evolution. It was variously described by writers as a vikrita of Panchama or designated as a sharp madhyama. Venkatamakhi (17th century), with his practical shrewdness, called it as Varali madhyama. But this could be applied only in a broad sense because different aspects of the same svara were found in Kalyani, Pantuvarali and other ragas. The number of Pratimadhyama ragas was less when compared to Suddhamadhyama ragas. The speaker sang a few ragas with the pratimadhyama occurring in them in different shades of sharpness.

Sri T. V. Rajagopalan, member of the Experts Committee, read a paper on Pancha murchana mela ragas. He said that by shifting the tonic note or adhara shadja to each note of the scale and playing the original scale, new scales resulted. This process was known as murchana, grahabheda or srutibheda. The Pancha murchana melas or scales were six viz., Hanuma Todi, Nathabhairavi, Kharaharapriya, Harikambhoji, Sankarabharana and Mecha Kalyani. By an examination of these ragas it can be concluded that murchanas of the svaras have a bearing on the elaboration of the raga.

Mr. Philip Glass, eminent composer from U.S.A., played excerpts from his prize-winning opera entitled 'Satyagraha'

based on Gandhiji's experiments in South Africa in the non-violent struggle. Dr. V. K. Narayana Menon, Chairman, Sangeet Natak Akademi, New Delhi, introduced Mr. Glass. For many years Philip Glass studied to understand the concept of Satyagraha. He read everything he could lay his hands on on Gandhiji, all the writings of Gandhiji himself, visited India many times. The opera deals with Gandhiji's work in South Africa from the day he arrived there (1893) as a fasionable barrister till 1914 when he left South Africa for India. The libretto, the words of the opera, is culled from the Bhagavad Gita. The opera is sung in Sanskrit.

Smt. Chitra Visveswaran presented a lecture demonstration on the "Place of varnams in Bharata Natyam". She said that the (pada) varnams performed in dance were different from the tana varnams sung at the beginning of music concerts. The pada varnam, also known as chauka varnam, was the central piece of Bharata Natyam and gave ample scope for sanchari bhavas, the transitory states of sentiment, which acted as feeders to the main rasa of an item. As an illustration, she danced the khamas varnam 'Samiyai azhaithuvadi' by Ponniah Pillai of the Tanjore Quartette. She said that Svati Tirunal had composed a similar varnam in Sanskrit but with a different theme. She said that the term 'abhinaya' meant "that which led the audience to an experience of Rasa". The raga and the tempo selected should suit the mood of the piece, the speaker said, and danced to "Swami nan undan adimai' of Papanasam Sivan. Pada varnams should have combinations of svara kovais and sahitya, she said, and demonstrated "Rupamujuchi" (Todi) of Muthuswami Dikshitar to which Tiger Varadachariar had added beautiful svara-sahitya.

1st JANUARY 1984

The final day's meeting of the Experts Committee commenced today with the singing of songs on Durga and Lakshmi by the Sowbhagya group. The compositions rendered included slokas by Sri Kanchi Acharya, kritis by Muthayya Bhagavatar, Dikshitar, Brahmananda and U. Shanmukham.

The students of the Teachers' College of Music of the Academy sang devotional music comprising songs of Purandara Dasa, Tevaram, Ashtapadis and Tiruppavai.

CONCLUDING FUNCTION

Welcoming the gathering, Sri T. T. Vasu said :

We have assembled here on New Year's day and let me welcome you with my greetings and good wishes for a year of fruitful striving, relaxed approach to men and problems and abundant cheer. We are here to honour the memory of Mr. G. Narasimhan, to recall his long and useful association with the Academy and to institutionalise his services to this centre of art and the home of the artistes. Mr. Narasimhan comes from a family which has given the nation, The Hindu, which in turn stands for sobriety, truth, fairness and everything that goes to make and keep a news paper great. The interests of the members of the family of the Hindu is not confined to the publishing of the paper, though it is all absorbing. Music is one of the major absorptions, other than The Hindu. The K. Srinivasan Auditorium provides eloquent testimony to the late Mr. Srinivasan's interest in music, musicians and the Acadamy. Mr, G. Narasimhan is the second great member of the Hindu family to get involved in the work of the Academy. His children Ram, Ravi and Murali have now come forward to gift to the Academy practically all his collections - and G. Narasimhan is a great and discerning collector - of recordings of the best contemporary musicians. You would be happy to know that his collections include recordings of Ariyakudi, Chembai, Harikesanallur Muthiah Bhagavatar, Dwaram Venkatasami Naidu, Rajaratnam Pillai, Musiri Subrahmanya Iyer, Tiger Varadachariar and others. We thank Ram, Murali and Ravi for their fine gesture.

Mr. C. V. Narasimhan, who will inaugurate the G. Narasimhan Music Library and unveil his portrait, needs no introduction. He is a well-wisher of the Academy and last year he gave us some sophisticated equipment for recording and reproduction. This year the Academy itself has recorded all the concerts held during the festival.

I would like to take this opportunity to thank the Experts Committee members, members of the Academy and the artistes who participated in the concerts, and the conference in the morning session.

We would also like to thank the All India Radio and Door Darshan for their usual support and the Press, the Volunteers and the Police for their excellent co-operation. I would be failing in my duty if I do not thank the advertisers for their spontaneous response to our appeal and to the eminent scholars who contributed articles for our Souvenir. Our staff did an immense job during the festival and I thank them for their co-operation.

Inaugurating the G. Narasimhan Music Library and unveiling the portrait of G. N., Sri C. V. Narasimhan first congratulated Dr. S. Pinakapani on being chosen for the honour of presiding over the 57th annual conference of the Academy and complimented the executives of the Academy for their correct choice. He noticed the many improvements that had been effected in the auditorium and said that much more should be done on the lines suggested by Dr. Fredric Lieberman the previous year. Sri Narasimhan had himself donated some equipment in two instalments and this should enable the Academy to set up a 'listening room' wherein any vidwan interested in self–improvement could listen to the music of the great masters of an earlier generation and learn some humility in the process.

He had suggested to the Academy to produce a record album of cassettes for teaching Karnatic music on the lines of what Pandit Ravishankar had done for Hindustani music. He had sent a set to the Academy but nothing had been heard afterwards. It could be a service even in India and greatest service to the Indian community abroad. It can even be a good money earner. He would like to commend the proposal to the President of the Academy and he was sure that Sri T. S. Parthasarathy could produce the album with the help of a qualified assistant. He was ready to give all possible help especially in U.S.A. Sri C. V. Narasimhan added :

"I count myself singularly fortunate in many respects-one of these has been my musical experience. I have been a listener with some knowledge of the basic elements of our Karnatic system, for some 54 years. I have heard all the great musicians of the 1930s and thereafter, and known many of them as personal friends none dearer to me of course than my revered Guru Sangita Kalanidhi Musiri Subrahmanya Iyer. I have seen the sprouting of so many music sabhas in Madras and elsewhere, so that we have

embarassment of riches - and a big problem of picking and choosing during the music festival season. I have seen the emergence of women as concert artistes of the first rank· I have also witnessed the spectacular advance and the restoration of the glory of our Natya Sastra - of Bharata Natyam and the various other schools of dance, Kathakali, Mohini Attam, Kuchipudi, odissi etc. from being the profession of - not a privileged - but rather an underpriveleged few to its present state of glory. Let me take this occasion to pay my tribute to the two pioneers who made it possible for Bharata Natyam to achieve its present status. Smt. Rukmini Devi and the one and the only Balasarasvati.

I have also seen the Music Academy grow from strength to strength, with its best years still to come.

So often we have heard lamentations from the rasikas of an earlier generation about the decline in standards, lack of observance of tradition – Sampradaya - etc. I have never been one of these prophets of doom - let me recall that some of our greatest musicians of today were the child prodigies of the thirties how can one believe that Karnatic music is declining when we have prodigies like Ravi Kiran on the Gottu Vadyam and Srinivas on an instrument which one would not normally associate with Karnatic music – the Mandolin. Let me express the hope and wish that the Music Academy will regard as one its priorities the spotting and encouragement of talented younger musicians.

I spoke earlier of the importance of a listering room as an aid to our musicians and musicologists. Its value has been greatly enhanced by the action of our President T. T. Vasu in obtaining the prized collection of tapes belonging to the late G. Narasimhan-my namesake - and dear friend of several decades. I am glad and grateful that his sons (who are also my friends) have agreed to make this colleetion available to all music lovers through the Academy. I hope that both the Library and the listening room will be put to good use by our present day musicians.

My friendship with G. Narasimhan goes hack to the early 40s when we used to play tennis together every morning in the

Mylapore Club. Many people may not know that Kannan (as he used to be called by his friends) was also a very fine billiards player. His interest in racing was better known. For several years he was the Convenor of the Academy and he took keen interest in all its activities. On one occasion when I gave a recital he put on the head phone and took charge of the recording. It is particularly fitting that my donation of equipment to the Academy should be part of G. N, Music Library and even more fitting that the Library should be located in the new Kasturi Srinivasan Building,

G. N.—Kannan—was one of the most soft-spoken and gentle human beings I have known. He was a fine gentleman. The Academy has honoured me by asking me to unveil his portrait. It has honoured itself by establishing this music library in his name· Long may he be remembered for his services to the Academy of which this gift of his collection, though posthumous, may be the greatest service of all."

Sri T. T. Vasu, President of the Music Academy, thanked all the artistes, scholars and others who made the 57th Conference a success.

Delivering the valedictory address Dr. S. Pinakapani President of the 57th Conferance thanked the Music Academy for the honour done him.

THE SADAS

The Sadas (Convocation) of the 57th Annual Conference was held in the Auditorium of the Music Academy at 4 p.m. on 1st January 1984 with Dr. V. K. Narayana Menon, Chairman. Sangeet Natak Akademi. New Delhi, in the chair.

There was a distinguished gathering of members of fhe Academy, music lovers, musicians and scholars. The proceedings began with an invocation by Smt. Malathi Janardhanan.

The Sadas was convoked by Sri R. Santanam. Secretary.

Welcoming Dr. V. K. Narayana Menon and others present Sri T. T. Vasu, President of the Academy said.

"Om namas sadase namas sadasas pataye"—This is the mantra with which we commence all importance functions. That is, we first salute the congregation of scholars, and then its President before we start the function. Let me start the day's proceedings bv offering my salutations first to the assembly of scholars, scholar-artistes and artistes here and then to Dr. Narayana Menon who ir the President of the Sadas.

The Academy's annuai Sadas is actually its annual convocation. It is a convocation that will not remind you of the solemnity and decorum associated with the convocations of Oxford or Sorbonne, nor thelr not very unsuccessful imitations here. Our convocation would not also bear echoes of its variants in the old forest universities of India which are reputed to have taught 64 kalas to its students. Three or four decades ago Cauvery flowed here during the season. One could, then, have seen here the leisure which brooded over the banks of the Cauvery - the leisure which helped art to blossom. One could also have seen musicians complete with silk jubba, visirimadippu angavastram, aragaja dot on the forehead and pan and tobacco in their mouths, their sishyas trailing behind with a silver koojah and a pan box, crowding the Sadas of the Academy. That picture has now changed, though vestiges of it are found here and there. Despite the freedom which musicians and others enjoy in respect of dress and other things, we have here an academic atmosphere which makes this convocation unique in its own way.

I welcome Dr. Narayana Menon in my capacity as President of the Music Academy. I also welcome him as a close, warm, personal friend. Our friendship, in fact, spans two generations. He is an intimate and affectionate friend of my father who had high regard for his aristocratic aesthetic sensibilities. Himself a good Veena player, Dr. Menon is a connoisseur of art, admirer of true and great artistes, author of a number of books on music, and the winner of numerous awards. His work in the A.I.R. as its Director General, in the National Centre for Performing Arts as its Director and in the Central Sangeet Natak Akademi currently as its President has earned for him a pre-eminent position among the leading art critics of India. We are happy and proud to have him here to preside over this Sadas.

This convocation is to honour Dr. Pinakapani with the Sangita Kalanidhi award and the two other veteran artistes of Carnatic music Sri R. K. Srikantan and Smt. T. Muktha with certificates of merit and the TTK Memorial Award. Dr. Pinakapani's address at the opening of the 57th Music Conference of the Academy was not of the common run. He set many musicians and musicilogists thinking.

Dr. S. Pinakapani. who is a distinguished vacalist himself, gave a concert on the 23rd December and it was highly appreciated by the large and discerning audience. He also gave an interesting lecture-demonstration on the 25th December.

Dr. Pinakapani also made it a point to attend our morning sessions regularly and he made a substantial contribution to making them purposeful. His summing up of each lecture, irrespective of the subject, was scholarly, educative and imbued with a sense of subdued humour.

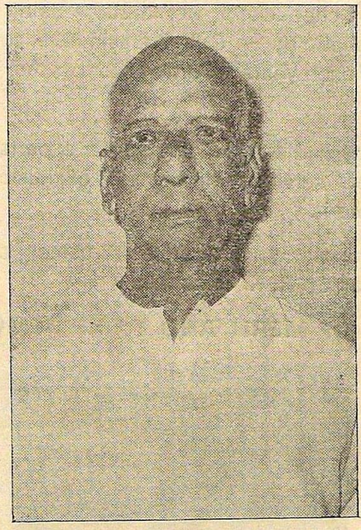
This morning we concluded a fourteen-day Music Conference, our 57th annual conference. Our music and dance festival will continue till the 3rd evening. It is a matter for gratification that our concerts were well attended, despite the fact that there were several other similar festivals being held concurrentty in the city. Our concerts covered not only veterans in the field but a number of young and promising artistes, our musicians of the future. Nearly 175 vidwans, vidushis and dancers participated in the festival and I thank them for their excellent performance.

The morning sessions of our Experts' Committee attracted large audiences which comprised musicians, music lovers and students. A wide and variegated spectrum was covered by the speakers. Musicologists from the U.S.A.. France, Sweden and Indonesia participated in the demonstrations and also a musician from the Hindustani area. The classical music of Arabia was covered for the first time as also American modern dance. A rich fare was provided by all the participants and I thank them all for the trouble taken by them for making our Conference a culturally rich event.

While extending to you all a hearty welcome and wishing each one of you a happy and prosperous New Year, I request Dr. Narayena Menon to preside over this Sadas and conduct the proceedings.

Sri T. S. Parthasarathy, Secretary of the Academy, presented Dr. S. Pinakapani, President of the 57th Conference.

CONFERENCE PRESIDENT



Dr. Sripada Pinakapani

" Born on August 3, 1913, in Priyagraharam village in Srikakulam District of Andhra Pradesh, Son of Sri S. Kameswara Rao and Smt. S. Jogamma. secured the post-graduate degree of Doctor of Medicine in 1945 from the Andhra University and served as Civil Surgeon in the Andhra Pradesh Medical Service; first learnt music from Vidwan B. S. Lakshmanarao of Mysore and later had advanced training under Vidwan Dwaram Venkataswami Naidu and Sri Rangaramanuja Iyengar; gave his first public concert in 1936; has since presented numerous vocal recitals at south Indian centres and over the All India Radio; recipient of awards and honours from the Sangeet Natak Akademi, Andhra Pradesh Sangeetha Academy and the Indian Fine Arts Society; Asthana Vidwan of the Tirumala-Tirupati Devasthanams; has trained a number of disciples who are front rank musicians today; has composed several tana varnas in rakti ragas of Carnatic music."

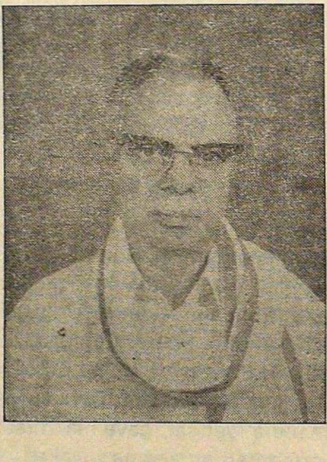
The President of the Sadas Dr. V. K. Narayana Menon, conferred the title of 'Sangita Kalanidhi' on Dr. S. Pinakanani and presented him with the Sanad and the Insignia of the title.

Sri T. T. Vasu. President of the Academy, presented to Dr. S. Pinakapani, a cheque for Rs. 3,200/- being the interest from an endowment made by Sri C. V. Narasimhan, to be awardcd to the President of each years's Conference of the Music Academy, Madras.

The academy had selected two senior experts, who had rendered distinguished services in the field of music, for the award of Certificates of Merit.

Sri S. Ramaswamy, Executive Trustee of the Academy, presented Vidwan Sri R. K. Srikantan.

CERTIFICATE OF MERIT AND T.T.K. MEMORIAL AWARD



VIdwan Sri R. K. Srikantan

"Born in January 1920 in a family of eminent musicians at Rudrapatnam in Hassan District of Karnataka; youngest son of Vidwan Sri R. Krishna Sastry; first learnt music from his father and later from his brother Vidwan Sri R. K. Venkatarama Sastry'

well-known violinist; has been giving vocal concerts for over four decades in leading sabhas in the country; rendered service in all India Radio for 32 years and retired as Producer; recipient of the National Award from the Sangeet Natak Akademi and other awards from the Karnataka State; is a member of the Experts Committee of the Music Academy, Madras; recipient of the title of Sangeetha Kala Rathna' from the Bangalore Gayana Samaja in 1981; an expert teacher who has trained many disciples in the music field'

Dr. V. K. Narayana Menon awarded to Vidwan Sri R.K. Srikantan the Certificate of Merit and cash award of Rs. 500/-

Sri T. S. Rangarajan, Secretary of the Academy, presented Vidushi Smt. T. Muktha.

CERTIFICATE OF MERIT AND T.T.K. MEMORIAL AWARD

Vidushi Smt. T. Muktha

''Born in 1914 at Madras; daughter of Smt. Kamakshi Ammal and grand daughter of the celebrated Veena Dhanammal; learnt music from a very young age from Vidwan Sri Nayana Pillai of Kanchipuram and from Smt. Lakshmiratnammal, her aunt; gave

recitals for over four decades all over India along with her sister Sangita Kalanidhi T. Brinda accompanied on the violin, in the earlier years, by her late sister Smt. Abhiramasundari, renowned for her singing of Padams and Javalis; recipient of honour at Bombay on the 50th anniversary of her career as a performing artiste."

Dr. V. K. Narayana Menon awarded to Vidushi Smt. T. Muktha the Certificate of Merit and a cash award of Rs. 500/-

Dr. V. K. Narayana Menon then delivered his address as the President of the Sadas during the course of which he said :

Sri Vasu, Sangita Kalanidhi Dr. Pinakapani,

I feel greatly honoured to preside over such a distinguished Sadas, even a little over-awed by the solemnity and the significance of an occasion such as this. We are honouring today a distinguished musician with the Birudu of Sangita Kalanidhi as the citation stated, as a mark of his personal distinction, Dr. Pinakapani is one of those rare human beings who remained faithful to and added distinction to two major disciplines - the pursuit of music and the pursuit of medicine. I cannot think of two nobler or worther disciplines - one to heal the sick and the suffering, the other to spread human happiness. It is wonderful to see human beings fulfilling themselves in thls way.

And to you Sir, Mr. Vasu, the President of the great organisation, the Vice-Presidents, the Board of Trustees, the members of the Experts Committee, the Secretaries, may I say how grateful I am for your invitation, your warm hospitality and all the courtesies you have extended to me ?

And may I say too, what a pleasure it is for me to be in Madras with its fine traditions in Music and the Arts - Madras where tradition and modernity meet, when the best of the old and new meet and mingle - a state, proud of its heritage, a state that has given music and the Arts honoured places in its plans for growth and development. The Music Academy in many ways seems to be the focal point in all this. What a fine record of work and growth the Academy has! What discipline, what inner strength! It is an institution which other similar organisations should try to emulate without hoping to equal.

We have a lot of things to do in the years to come. By We, I mean the many councils in India where the Arts are taught, practised and propagated - like the Central Academy of Music, Dance and Drama over which I have the honour to preside, organisations like the Music Academy and the many fine organisations spread all over India - We have many problems to face, problems to be discussed and problems to be solved. Our aim should be to create in the minds of all those who love music, a greater awareness of the world's musical heritage; a greater awareness of the role of music in national integration and in international understanding. Otherwise music will remain, however subtle, however sophisticated, however well rooted in tradition, something created in isolation, something which expresses the pain that is in all of us in alienation when it should be expressing the joy to be shared by all. Our purpose should be "discovery and rediscovery, presentation and discrimination". It is only through this that we can see the effect, the struggle in different parts of the world and at different times, the struggle to establish laws firmly based on nature to give music 'the power and subtlety to express what human beings feel - despair and triumph, love and awe and hope'. And if we have to see it in the widest perpective of human history, we have to get rid of the inertia of deep rooted habit and narrow-minded contentment". We all suffer from them. If we can get rid of them we shall know where we are. We shall know what we are to one another.

A few years ago, the International Institute of Communications raised a slogan: the Right to Communicate. And I wondered why we shouldn't have a similar concept: the Right to Music. What does it mean, the Right to Music? What does it constitute? Freedom to create, opportunity to create; freedom to hear and be heard; freedom to learn and be taught. These concepts are not easy of achievement. Real freedom involves responsibility - artistic responsibility, social responsibility. Every note that is written, every note that is played (and heard) represents the carefully considered, premeditated action of a human being discharging his responsibility to the community of man.

We have had a series of fine concerts, dance recitals, educative papers and discussions in the last 10 days. Separately they

provided us with memories and perceptions of skill and virtuosity ; of rare artistry and techniques; of areas of greatness; of the truth of the arts. Collectively, they constituted a renewal of the past in the present, a way of recalling the origins - whether mythical or historical - of the community of man. And they revealed the inter-disciplinary values built into them. And we are back to the tone concept of *Sangita* which means much more than music in the narrow sense in which we think of it today. Such inter-disciplinary emanations are 'creative expressions in movement, in sound, in verbal and visual media, identified with individuals and social groups and communities sharing common beliefs and common values '.

In the course of a speech made three years ago when our Prime Minister, Indira Gandhi, inaugurating the Tata Theatre in Bombay, said: "Aren't all aspects of life............interlinked ? Neither life nor an individual can be divided into compartments. Each part opens out to the other and many overlap". In the Indian context we see this at all levels ; and the programmes we have had illustrated this in a small way.

There is an old Eastern saying heard in such widely scattered areas of the world as China, Vietnam, Japan. The Chinese stated many milleniums ago · " Correctness in music was not mainly, if at all, a musical concern. It was essential to the Cosmos, Tune and Space, substance and Power, were beyond man's control. But sound he created himself. In music he took the heavy responsibility for either strengthening or imperilling the equilibrium of the world. And his responsibility included the world's fine images, the dynasty and the country; the welfare of the empire depended on the correctness of pitches and scales". That is a shared concept in many parts of Asia. And there are huge areas of black Africa where to this day the primeval rhythms of mankind are used to such purpose and social urgency that the world of sound envelops man and makes his environment meaningful in a most practical and hypnotic way.

These are some of the things I had in mind when I spoke of discovery and rediscovery, and the Right to music. Let us hope the Academy and the many councils of music in the world will

get more and more involved in voyages of discovery, and in asserting our Right to Music ".

Sri K. Chandrasekharan, Vidvan Sri Titte Krishna Iyengar and Sangita Kalanidhi D.K. Pattammal offered felicitations to Dr. S. Pinakapani, Vidvan Sri R. K. Srikantan and Vidushi Muktha respectively. The recipients of the awards thanked the Academy for the honour done to them.

Sri T. V. Rajagopalan, Trustee of the Academy, introduced the musicians who had participated in the different concerts of the festival and had been adjudged as deserving of special awards. The President of the Sadas gave away the awards (vide list elsewhere).

Sri P. S. Ramachandran, member of the Executive Committee, introduced the winners of the various music competitions held during the Conference and the President gave away the prizes to the successful candidates (vide list elsewhere).

Sri V. K. Ramaswamy Mudaliar, Trustee, proposed a vote of thanks.

Prizes for Competitions and Concerts 1983-84

COMPETITIONS	DONORS	WINNERS
1. Vocal Music, Gentlemen-Sangita Kalanidhi G. N. B. Memorial Prize	Endowed by Smt. Rajeswari Ranganathan	No Prize Awarded
2. Vocal Music, Ladies - T. R. Venkatarama Sastri Memorial Prize	Endowed by Sri T. V. Rajagopalan	I Prize : Kalyani Panchapakesan II Prize : G. Gayatri
3. Violin-Kasturi Ranga Iyengar Memorial Prize	Awarded by 'The Hindu'	I Prize : Kalyani Panchapakesan II Prize : G. Chandramouli
4. Veena Dhanammal Memorial Prize	Endowed by late Sri M. Sudarshanam Iyengar	Consolation prize : S. N. Ramesh
5. Tyagaraja Kritis - Vedagiri Prize	Endowed by Smt Lakshmi Vedagiri	I Prize : Usha Kumar II Prize : G Gayatri III Prize : K. R. Kannan Consolation Priz : S. Malathi
6. Dikshitar Kritis Bikshandarkoil Rajagopala Pillai Memorial prize	Endowed by Smt. Sarada Natarajan	I Prize: Varalakshmi Rajagopalan II Prize : K. R. Kannan II Prize : S. Bhuvaneswari III Prize : G. Gayatri

7. Shyama Sastri Kritis Sri Uttaram Thamba Sacchidananda Prize	Endowed by Uttaram Thamba Sacchidananda	I Prize : Kalyani Panchapakesan II Prize : Abhiramasundari
8. Maharaja Swati Tirunal Compositions, Murthi Memorial Prize	Endowed by the R. K. Murthi Memorial Committee	I Prize: Varalakshmi Rajagopalan II Prize : Kalyani Panchapakeson
9. Modern Compositions- L. Muthiah Bhagavathar Memo rial prize	Awarded by the Executive Committee of the Music Academy	I Prize : Kalyani Panchapakesan
10. Tamil Songs - The Amarar Kalki prize	Endowed by Sri T. Sadasivam	I Prize : K. R, Kannan II Prize : R. Vanathi II Prize : S. Bhuvaneswari
11. Purandaradasa Padas	Endowed by Sri V. S. S. K. Brahmananda, Jaffna	I Prize: Varalakshmi Rajagopalan II Prize : N. Vasumathi
12. Kshetrajna Padas	Endowed by Mrs. M. C. Rajagopal	I Prize : S. Soumya
13. Pallavi Singing Dr. Sankaranarayana Iyer Memorial prize	Dr, S. S. Krishnan	I Prize : Alamoori Sudha Rani
14. Sanskrit compositions Dr. V. Raghavan Memorial prize	Endowed by Smt. Priyamvada Sankar	I Prize : S. Bhuvaneswari

15.	Divya Prabandham Lingappa Naidu Garu's Kirtanas and Tevaram - Sri Vijayaraghavalu Naidu Memorial Prize	Endowmed by Vijayaraghavalu Memorial Religious and Charitable Trust, Sirkali	I Prize : Geetha Krishnan
16.	Rajalakshmi Jagannarayanan Prize for Tulsidas Songs	Endowed by S. Jagannarayanan	I Prize : R. K. Govindarajan II Prize : Nalini Narayanan
17.	Prize for Tamil Devotional Songs	Endowed by Sri V. Natarajan	Not awarded
18.	U. Ramachandra Rao Memorial Prize for Mira Bai Songs	Endowed by Sri U. Ramesh Rao	I Prize : R. K. Govindarajan II Prize : R. Radhika
19.	Papanasam Sivan's Songs-Smt. Alamelu Viswanathan Prize	Endowed by Sri K. V. Balasubramaniam and Kum. Lakshmi Viswanathan	I Prize : Vijaya Siva II Prize : S. Sundar III S. Bhuvaneswari Consolation prizes S. P. Ram, Kamalikumar
20.	Prize for G.N.B's Songs	Endowed by Dr. Sinnathambi of Ceylon	I Prize: Varalakshmi Rajagopalan
21.	T. Chowdiah Memorial Prize for Varnams	Endowed by Sri V. Sethuramiah & Sri R. K. Venkatarama Sastry	I Prize : S. Bhuvaneswari II Prize : G. Gayatri III Prize : K. R. Kannan III Prize : V. S. Geetha

22. S. A. Venkatarama Iyer Prize for Mridangam	Endowed by Smt. Dr. S. A. K. Durga	I Prize : V. Sridhar II Prize : V. Kalyanaraman II Prize : S. Ananth III Prize : C. V. Srinath
23. Mayuram Viswanatha Sastri Prize	Endowed by Teear Vee Trust	Not awarded
Sangita Kalanidhi Musiri Subramania Iyer Memorial Award	Endowed by Sri C. V. Narasimhan	Sangita Kalanidhi Dr. S. Pinakapani

Concerts :

1. Yogam Nagaswami Award for a senior Vocalist	Endowed by Smt. Yogam Nagaswami	Sri Maharajapuram Santhanam
2. Dr. Raja Sir Annamalai Chettiar Memorial Award one or more talented musicians	Endowed by his daughter Smt. Unnamalai Achi	Dr. S. Ramanathan Sri Vellore Ramabhadran Sri T. V. Sankaranarayanan
3. T.T.K. Trust Award for meritorious musicians	T. T. K. Trust	Sri R. K. Srikantan Smt. T. Muktha
4. Veenai Shanmuka Vadivu Memorial Award	Endowed by M.S.S. Ladies Felicitation Committee	Sri V. Doreswamy Iyengar
5. Sarada Krishna Iyer Memorial Award for Mid-year concerts	Endowed by Justice V. R. Krishna Iyer	Sri Tiruvarur Sethuraman & Sri Kulikarai Viswalingam
6. N. V. Raghavan Memorial Award for a Senior Violinist	Endowed by Smt. Indira Rangaswamy	Sri V. K. Venkataramanujam

7. Smt. Pankajam Rajam Award	Endowed by Smt. Pankajam Rajam	Sri Namagiripettai Krishnan
8. T. T. K. Trust Special Award	Awarded by T. T. K. Trust	Master U. Srinivas
9, Vissa Satyavathamma award for best Veena artiste	Endowed by Sri Vissa Krishnamurthy and brothers	Sri V. L. Janakiraman
10. M. D, Ramanathan Award for one male and one Lady Sub-senior Vocalist	Endowed by Dr. Fredric Lieberman	Sri Palai C, K. Ramachandran Smt. Padma Narayanaswamy
11. V. T. Krishnamachari Memorial Award for Harikatha	Srl V. K. Rangaswami	Sri T, S. Balakrishna Sastrigal
12. Brahmasri Soolamangalam Vaidyanatha Bhagavatar award to best student in Harikatha	Endowed by Sri M. Rammohan	Not awarded
13. Smt. D. K, Pattammal Award for a young Lady vocalist	Endowed by D.K.P. Ladies Felicitation Committee	Smt. Geeta Raja
14. T. V. Subba Rao Memorial Award for the best Junior/ Sub-senior Musician	Endowed by Smt. T. V. Manjula	Smt. Yogam Santhanam
15. Sri K. R. Sundaram Iyer Shashtyabdapurti Award for best Sub-senior musician	Awarded by Sri K. R. Sundaram Iyer Shashtyabdapurti Trust	Sri P. Surya Rao

16. Naum Lichtenberg Prize for a Violinist/ Junior/Sub-Senior	Endowed by Dr. Johanna Spector, New York.	Sri Kanchana Subbaratnam
17. Sri Coimbatore Ramaswamy Award for Junior Mridangist	Endowed by Mridanga Vidwan Coimbatore Sri N. Ramaswamy Pillai	Sri P. S. Parameswaran
18. Palani Subramania Pillai Memorial Prize	Endowed by Sri Mahalingam Kolappan of South Africa, Disciple of Sri A. V. Raghu Prasad.	Sri Manakkal Sriram
19. Padmashree P. N. Rajam Ramaswamy prize for Sanskrit compositions.	Endowed by Padma Shree Rajam Ramaswamy	Smt. Mani Krishnaswamy
20. Padmashree P. N. Rajam Ramaswamy prize for Tamil compositions.	do.	Sri D. K. Jayaraman
21. Sri K. S. Ramaswamy Shastyabdapurti Award for promising artiste.	Endowed by Smt. Akhilandeswari & Kum Chitra	Smt. Suganda Kalamegam
22. Sri S. Ramaswamy Shashtyabdapurti Endowment Award.	Endowed by S. Ramaswamy Shashtyabdapurti Trust	Sri O. S. Thiagarajan
23. Nyayapathi Sriranganayakamma Award for deserving Junior artiste.	Endowed by Sri N.V.V.J. Swamy, U.S.A.	Smt. Meena Subramaniam

24.	Nyayapathi Ranga Mannar Award.	do.	Sri Mavelikkara Raju
25.	Abhiramsaundari Award for a Violinist (Junior/Sub-senior)	Endowed by Late Violinist Abhiramasundari	Kum. Tara Gangadharan
26.	Dr. Henry Cowell Award for the best Junior Mridangist	Endowed by Dr. Henry Cowell U.S.	Sri Umayalpuram Mali
27.	Chellapalli Ranga Rao Award for deserving Veena player.	Endowed by Sri Chittibabu	Sri Pudukkottai Krishnamurthy
28.	Semmangudi Narayanaswamy Iyer Memorial Award for Junior Violinist.	Endowed by Sri V. Panchapakesan	Kumari Narmada Gopalakrishnan
29.	Lalgudi V. R. Gopala Iyer Memorial Award for a Junior Violinist.	Endowed by Lalgudi Sri G. Jayaraman	Kum. B. Anuradha
30.	V. R. Sambasiva Iyer Memorial Award for Musician, Junior / Sub-senior	Award by Sri S. Natarajan	Sri R. Sundar
31.	Semmangudi Narayanaswamy Iyer & G. V. Narayanaswamy Iyer Memorial Award.	Endowed by Sangita Kalanidhi G. N. Balasubramaniam and Sangita Kalanidhi Semmangudi R. Srinivasa Iyer.	Sri Sriram Parasuram

Talks and Demonstrations

1. Dr. V. Raghavan Shashtyabdapurti Lecture.	Endowed by Dr. V. Raghavan Shashtyabdapurti Committee	Prof. Venkitasubramonia Iyer
2. Mayuram T. R. Viswanatha Sastri Memorial Endowment	Endowed by Teearvee Trust	Smt. Sakuntala Narasimhan
3. Suryakanthamma Memorial Award for the best demonstration	Endowed by Sangita Kalanidhi Dr. M. Balamurali Krishna	Sri Vempati Chinna Satyam
4. Award for the best paper, talk etc. at Experts Committee	Endowed by Sri A. C. Rangarajan	Sri S. R. Janakiraman
5. M. R. Vijayaraghavalu Naidu Memorial Trust Award for proficiency in kritis of Lingappa Naidu Garu	Endowed by Sri V. Ramachandra Naidu, Sole Trustee of M. R. Vijayaraghavalu Naidu Memorial Trust, Sirkali	Dr. S Ramanathan and six students of the Teachers' College of Music.

College

1. K.V.K. Iyer Memorial Studentship in the Academy's College	Endowed by Sri G. T. Sastri	Smt. Usha Srinivasan
2, Raja Sri Annamalai Chettiar Prize in the Academy's College for Practical	Endowed by Raja Sir Annamalai Chettiar & Raja Sir M. A. Muthiah	Kum. S. Malathi
3. R. N. Sharma Memorial Prize in the Academy's College for Theory.	Endowed by T. Alamelu Ammal	Kum. S. Malathi

Contribution of Kerala to Karnatic Music

(DR. V. RAGHAVAN SHASHTYABDAPURTI ENDOWMENT LECTURE)

Dr. S. Venkitasubramonia Iyer

I

When we consider the contribution of Kerala to Karnatic music, the very first name that comes to our mind is Svati Tirunal. This is natural because of his rich output and its wide variety and high quality and also because of his unparalled patronage to music. But there are several lesser luminaries who also deserve our attention and among them are composers, musicians, musicologists and patrons of the art.

II

Before we consider the development of Karnatic music in Kerala, it is worthwhile to note as a background to it the nature of the masic prevalent there before its advent. There are some specialities noticeable in it.

Even the Vedic chant, the original source of our music, is, in the Nambudiri recitation in Kerala, in a way, different from what we are familiar with in the rest of South India. Its distinctive feature is the stress accent in contrast with the pitch accent we find elsewhere. Kūḍiyāṭṭam, which preserves in a large measure the ancient tradition of acting the Sanskrit drama, has for its music certain ragas and talas, but these so-called ragas do not answer to the requirements of the modern raga. It is significant that the players themselves call them only 'Svaras'. They are mostly confined to four notes and the rendering is very much akin to the Vedic chant in essence. The Kūḍiyāṭṭam music seems to represent an intermediate stage in the transition from Vedic to classical music.

The original classical music of Kerala *śāstrīyasaṅgīta* in contrast with the folk music *(sāmanya* or *grāmīṇa saṅgīta)* and considered indigenous to that region, is what we generally refer to as

Sopānasaṅgīta. This is best represented in the singing of Jayadeva's *Ashtapadi* and similar other items to the accompaniment of the drum called Edakka in the temples and in the traditional method of singing the songs in the dance-drama called Kathakali. But a close examination shows that in the basic factors like Svara, Sruti, Raga and Tala, this music has very little difference from the system in vogue in the rest of South India, and the difference is only in the style of rendering. It is marked by simplicity in presentation displaying the general aspects of the melody, practically without ālāpana, svaraprastāra, gamakas or sangatis, generally not exceeding in range one sthāyi, in the slow tempo and, laying stress on the sahitya. Sopāna is the flight of steps at the door of the sanctum sanctorum *(garbhagṛha)* in the temple, and it is standing near it that the musician in the temple sings at specified times during the ritual. Hence this singing got the name *sopānattīlpāṭtu* (singing at the sopana), and it was later on condensed as 'sopānappāṭṭu, in due course, the term came to denote this very way of singing. True that this music preserves some ancient Indian ragas and some ragas of ancient Tamil music, but that alone is not adequate to consider it as a separate system of music as some people do. We may, however, note that some rare Talas like Mūnām tālam, Ancham tālam, Sambhu tālam, Sakaṭutālam etc. are laid down to be played in the drum for the propitiation of particular deities on particular occasions in the temple ritual.

III

Among the pre-Svati Tirunal composers of classical music we get some noteworthy figures. Mānaveda of the 17th century is the author of *Krishnagīti* which supplies the songs for the dance-drama called Krishnanāṭṭam performed in the Guruvayur temple. It contains several unfamiliar ragas like Kānakkurinji, Indiśa Pantāyiri and Kedārappantu. Rāmapurathu Vāriyar wrote the *Bhashashtapadi,* a Malayalam rendering of Jayadeva's work with some changes in the ragas and talas, perhaps based on what was prevalent in his time. Rāmapaāṇivāda, the prolific Sanskrit poet, wrote the *Panchapadi* or *Śivāgīti* on the model of the Ashtapadi, in praise of the goddess at Mukkola. Kunchan Nampyar, the originator of the Tuḷḷal form of entertainment, and considered as identical with Rāmapāṇivāda by some scholars, has in his *Kirātam*

Tuḷḷal a song *Srīkaṇṭha śitikaṇṭha* as a Tālamālikā in the old talas Lakshmi, Kumbha, Marma, Konṭanāchi, Champa, Panchāri and Adanta. Kottayam Kerala Varma is the author of a ragamalika kirtana on Devi in thirty ragas beginning in Kambhoji (given as Gāmbodhi) and ending in Madhyamāvati (given as Madhyamādi) in which some rare ragas like Pāḍi, Kaṇṭhāram and Śubhāṅgi figure. Vāriyar was a protege of King Martanda Varma of Travancore (1729-1758), Pāṇivāda was also perhaps one such, Nampyār doubtlessly so and Kerala Varma was an adoptee into the royal family of Travancore during the reign of the earlier queen Umayamma Rani.

IV

But classical music in its modern form, what is popularly known as Karnatic music, was introduced into Kerala only during the time of Svati Tirunal (1813-1847), and he himself was mainly responsible for it. Many were the reasons for this. The famous musician Shatkāla Govinda Mārār brought with him a collection of the songs of Mārgadarśi Sesha Ayyangār and sang many of them before him. Impressed by their novelty, he adopted them as the models for his own compositions and also wrote a tract on the verbal embellishments like assonance, alliteration and rhyme to be adopted in musical compositions on their basis. His tutor and later Dewan, Tanjore Subba Rao, was a lover of music and an adept in playing svarabat, and he introduced the Maharaja to the Karnatic music current in Tanjore. Through his efforts were brought to Trivandurm from Tanjore and other places many outstanding musicians. One was a Maharashtrian saint-singer, Merusvāmi by name, who was an expert in both Karnatic and Hindustani music. The Maharaja took him as his guru to learn higher music, gave him several royal honours including a house and a palanquin and the title 'Kokilakaṇṭha' meaning cuckoo-voiced for his sweet voice and its high pitch. Another was Veena Subbukutti Ayya, grandson of Pachimiriyam Adiyappayya, brought from Puddukkotta. The third was Kannayya Bhagavatar, a disciple of saint Tyagaraja, from whom he could hear many songs of his master. The Tanjore Quartette, Vadivelu and his brothers, who were disciples of Muthuswami Dikshitar, came to his court and from them he could get fine specimens of the magnificent kritis of that distinguished composer. They

were also adepts in dance compositions and had the credit of popularising, if not actually introducing, the variety and sequence of items we find in the modern Bharatanatyam concert. These inspired the Maharaja, and Vadivelu, in particular, was his close collaborator in devising compositions for dance performances. He also learnt Hindusthani music from two experts in that system of music. All this, together with his inborn gift for music and admirable talent for musical composition, made his genius in that direction effloresce in agreeable patterns with wonderful variety.

Svati Tirunal's contribution to Karnatic music comprises all its important forms, namely Kirtana, Varna, Pada, Ragamalika, Svarajati and Tillana. He is a multi-lingual composer who has chosen as his media Sanskrit, Malayalam in its Sanskritised form known as Maṇipravāḷa, Telugu Kannada and Dekkini Hindusthani, though strangely no composition of his is so far known in Tamil, the language that is geographically and linguistically nearest to his mother-tongue Malayalam. We may also incidentally note that he has contributed to Hindusthani music also in its major forms like Dhrupad, Khayal, Tappa and Bhajan and has the distinction of being the only south Indian composer who has done so.

His kirtanas, with their triple charanas for the most part, follow the model of Margadarsi Sesha Ayyangar. But some of them have madhyamakala sahitya following Dikshitar. Many kirtanas have for the latter part of the Charana, dhatu same as the Anupallavi's, a feature which reminds us of Tyagaraja. A few have long pallavis like Pallavi Gopalayyar's. Still they all show a distinct individuality. Many of them are prayers and praises of his tutelary deity, Lord Padmanabha of Trivandrum, but there is also a good number on the avataras like Rama, Krishna and Narasimha, as also on Siva, Durga, Sarasvati, Lakshmi and others. There are also group-kritis or Kirtanamalas like the *Navaratrikirtanas*, one each for the nine days of the Navaratri festival, *Navaratnamalika*, a string of nine songs on the nine forms of bhakti and the *Ghanaragamala* illustrating the ghanaragas which are eight to him with the addition of Kedara, Ritigaula and Saranganata to the conventional five. There are beautiful descriptions of Krishnavatara, Venugana, Rasakrida and Natarajanritta. There is a song each in summary of the Ramayana, Bhagavata and the legendary history of the Padmana-

bhaswami temple. There is also a group of kritis called *Vairāgya-kirtanas* which are philosophical in tone, pointing out the vanity of worldly life and the efficacy of bhakti as a means for liberation, and these remind us of the songs of Sadasivabrahmendra. There is also a kirtana '*Sripadmanabha*' in Madhyamavati, unfortunately not a very popular song, in which the irresistible attraction of the devotee for the deity is described in a series of telling similies.

Svati Tirunal is a distinguished composer of Varnas, with more than a score of them to his credit. In addition to the Atatala and Aditala, we find two set to Rupakatala which is not common in Varnas. There are Tanavarnas and Padavarnas. The latter are classed as Sringaravarnas in view of the erotic element in them though of a spiritual nature, and also, in contrast with them, a new class devised by him called Stavavarnas with sahitya in praise of the deity. This is an innovation indicating that a particular form of song need not necessarily be confined to a particular content in theme. Among those in the latter category we get the Varna *Sādhu vibhātam* in Bhupalam used for waking up the deity early morning in the Padmanbhaswami temple. Another feature we notice in many of these Varnas is the presence of the anga called Anubandha following an earlier tradition represented by the *Viriboni* varna of Adiyappayya. This occurs at the close of the last Ettu-kada svara and leads on to the latter part of the Anupallavi and then to the Pallavi itself, thus establishing an integral connection between the Purvanga and Uttaranga of the Varna, which would otherwise be two isolated sections practically independent of each other. Svati Tirunal lays emphasis on this appendage by incorpora-ting the name of the raga in some of these and by bringing the emotional mood depicted to a climax in quite a few.

His Padas number about seventy and comprise all their diffe-rent types depicting the Nayika in her diverse moods like Svādhī-napatikā, Virahotkaṇthitā, Khandita and Proshitabhartṛikā. In one Pada *Kāminīmaṇi* in the form of a dialogue between the Nayika and her maid, she is depicted as the rather rare Dūtīsambhogavanchitā. About fifty of these are in Malayalam and they are primarily meant for Mohiniyāṭṭam, the Kerala version of the Bharatanatya of Tamilnadu, fostered by him.

Among his other compositions, the two Ragamalikas *Pannagendrasayana* which is a Pada in content and the Daśāvatāra rāgamālika *Kamalajāsyahrita* which is a Kirtana, are well known. *Bhavayami raghuramam,* which was originally a kirtana, has now assumed the form of a popular ragamalika. There are two works specially written for Harikathakalakshepa, *Kuchelopakhyana* and *Ajamilopakhyana,* in the form of slokas and gānas of the Maharashtra pattern like Saki, Ovi, Dindi and Abhang. The *Utsavaprabandha*, also in the form of stanzas and songs, is a description of the ten-day festival in the Padmanabhaswami temple. Seven of his Svarajatis are known, the *Pancharagasvarajati* to which a sahitya has been added later on, being the most popular.

Svati Tirunal has preserved in his compositions some old and rare ragas like Ghanta, Desakshi, Gopikavasantam, Lalitapanchamam and Suddhabhairavi. He has devised a new raga Mohanakalyani by combining the arohana of Mohanam and the avarohana of Kalyani, thereby indicating a novel method of evolving new ragas if such combination is pleasing enough. Even with regard to current ragas, there are certain specialities such as Tarasthayi sanchara in Nathanamakriya, absence of Panchama in some Todi pieces and Gandhara in some Suratti compositions. Rare prayogas also we meet with in some. This aspect is dealt with in some detail in my book *'Swati Tirunal and his Music'*.

V

Next to Svati Tirunal comes Irayimman Tampi, his court–poet and composer. He is well known as the author of the lullaby *Omanattinkaḷkiṭāvo* and three Attakkathas for the dance–drama Kathakali. He has composed five Varnas and a good number of Kirtanas and Padas in Sanskrit and Malayalam, besides a *Navaratriprabandha* describing the royal Navaratri festival in Trivandrum in four sections each containing a Virutham followed by a long song, an innovation of his in Kerala music. One of his most popular kirtanas is *Karunacheyvān entu tāmasam* in Sriraga in praise of Lord Krishna of Guruvayur. A few are in the dhatus devised by Svati Tirunal. The Kalyani kirtana *Seve syānanduresvara* wrongly fathered on Svati Tirunal by some, is one such. It is in the same dhatu as of the Navaratrikirtana *Pahi mam srivagisvari.* The context that occasioned this is given in my book referred to earlier.

Irayimman Tampi's daughter Kuttikunju Tankachi, is the foremost woman composer of Kerala. She has some beautiful songs to her credit on various deities besides some Attakkathas and musical narratives like Tiruvātirappāṭṭu and Kurattipattu for folk dances.

The next major composer is Sarasagāyakakavimani K. C. Kesava Pillai (1868-1913), a well known poet and author of the most popular musical drama in Malayalam, *Sadārāma*. His Songs have a good variety, many being devotional, some philosophical and a few dramatic. One group of kritis called *Iśvarastotrangal* deserves special mention, as they are in praise of the universal god of all religions resembling the kritis of the Christian savant, Vedanayakam Pillai of Tamilnadu. *Satyasvarupa* in Sankarabharanam–Chapu and *Karunāsāgara* in Todi-Adi in this group are famous. *Vande mataram* in Kuntalavarali - Adi is in glorification of Mother India and a call for national unity and reminds us of the wellknown national song of Bankim Chandra. *Onam idam* in Begada-Adi is on the national festival Onam of Kerala. Following Muthuswami Dikshitar's example of the Manipravala kirtana *Venkatachalapate* in Karnataka Kapi in Sanskrit, Telugu and Tamil, he has composed *Aṭimalariṇa* on Lord Krishna in the same raga with the Pallavi and Anupallavi in Malayalam and the Charanas one each in Tamil, English and Sanskrit. There is also a Sanskrit refill *Sriramachandra dehi* for Tyagaraja's mangalagāna *Ninamarupamuluku*. A few songs are paraphrases of some of the wellknown slokas of Kalidasa. There are also many regamalika slokas, the name of the raga occurring in each line.

There are two noteworthy composers in Tamil, Nilakantha Sivan (1839-1900) and T. Lakshmana Pillai (1864-1950). Nilakantha Sivan was a saint who wrote several works in song and verse like *Lalitadevimahatmyam, Parvatikalyanam* and several works for Harikatha in embellished language teeming with philosophical precepts and glowing with devotional fervour. His kirtanas are grand in form and lofty in content. Lakshmana Pillai was a sensitive poet and a serious moralist. His compositions amply reflect both these aspects and stand high in lyrical beauty. He has devised a new raga by name Amarasenapriya in honour of the English author Emerson. He had the meaningful titles Isaikavi-a rasu' and 'Tamil-isai-selvar.'

Among more recent composers are Ennapadam Venkataramana Bhagavatar, the author of a group of 108 songs, one on each name of Lord Krishna, besides several others, some of them in rare ragas like Sumukhi, Prakāśini. Śrīdhari and Priyadarśini and Mahakavi Kuttamathu Kunjikrishna Kurup, the author of several musical dramas like *Balagopalan* and *Nachiketas* and a Malayalam refill *Taruṇatayezhum* for our national anthem *Janaganamana*.

Lesser luminaries include Palghat Parameswara Bhagavatar, Vidwan Rajaraja Varmakoil Tampuran, Kotungallur Kunjikuttan Tampuran, Kerala Varma Valiya Koil Tampuran, Mukkolakkal Mārār, Pazhedathu Sankaran Namputiri, Rani Rukmani Bai, Yoganandadasa and Manavikrama Ettan Tampuran, the last of whom is the author of *Krishnashtapadi* and *Kirātāshtapadi* on the model of Jayadeva's work.

VI

An interesting fact that may be noted here is that the Christian community in Kerala was attracted by Karnatic music. A collection of songs cast in the Karnatic classical mould arose under the title 'Christian Lyrics' meant to serve as general prayers and as songs for particular occasions in Church service and domestic ceremonies. The songs are mostly on the dhatus of the kritis of Tyagaraja, Svati Tirunal and Irayimman Tampi. This publication has run into many editions comprising many thousand copies though of late, their currency has become much diminished. In this connection we may also remember that Kandathil Varghese Mappilla, the famous journalist, who founded the daily *Malayalamanorama*, has composed many songs in the form of general prayers to God.

Another fact also deserves attention. The Kerala Sangeeta Nataka Akademi, in its eagerness to promote modern compositions in Malayalam on diverse themes and with literary beauty, brought together some famous poets like G. Sankara Kurup, Vennikulam Gopala Kurup, P. Kunjuraman Nair and N. V. Krishna Warrier to write lyrics, and musicians like C. S. Krishna Iyer, Pudukkodu Krishnamoorthy and V. Dakshinamoorthy to set them to appropriate music in classical Karnatic form. This resulted in the production of the work named *Sangitamapi sahityam* contain-

ing some 50 songs, some on nature and its beauty, some on ethical themes and a few on great personalities like Mahatma Gandhi and Jawaharlal Nehru. But these songs have not evoked much response. The reason is not far to seek. The best of composition is what is inspired and spontaneous, where theme agrees with form and feeling with melody and not a product of artificial synthesis. We should remember that the real composer is one who is able to devise the lyric and its music himself and out of a genuine urge. The saying goes-*vacham geyam ca kurute yassa vāggeyakārakah.*

VII

In the field of Sangitasastra or musical theory we get several works like *Svaratālādilakshnam, Sangitavidhihal, Sangitachudamani* and *Tālavidhikal* which are all based on standard earlier works like *Sangitaratnakara, Ragavibodha* and *Sangitasamayasara.* There is the *Tālaprastāra* on the ramification of Talas by Rāmapānivada, whose *Panchapadi* we referred to earlier. In the *Tālavidhikal*, in addition to a general account of the Talas, we also find the details of playing the drum Pāṇi in temples and the Talas associated with different deities.

But by far the most important work in Sastra is the *Sangitachandrika* of Attoor Krishna Pisharody (1867–1964) which gives an exposition of musical theory on a historical basis It is in the form of sūtras in Sanskrit with elaborate commentary in Malayalam and is divided into twelve chapters dealing with Nāda, Śruti, Svara, Vīna, Grāmamūrcchanādi, Mela, Tāla, Varṇalaṅkāra, Gamakasthāyādi, Prabandha, Raga and Gīta. The last chapter contains about 450 Gitas, one for each raga, with their Sahitya forming a continuous narrative on the Ramayana story. A strikingly novel contribution in this work is the formulation of a new scheme of Melas with 84 parent-scales with a new order, new mnemonics and new nomenclature. It severely criticises Somanātha, Rāmāmātya and Venkatamakhi, though its own formulation is not fully acceptable in that it allows in some Melas both the Suddha and Tivra varieties of Madhyama, which goes against the basis concept that only one variety of a Svara should be taken in a Mela. The lakshanas of some ragas also differ from what we find them in current practice. In the Gitas occur many rare ragas like Sarasīruham, Vanadīpam, Saudāmini, Kauberi, Kesari and Yāgapriya.

Apart from the very brief accounts of the essentials of musical theory given in the publications of collections of songs, we find the matter in some detail in works like the *Sangitapraveśika* of Mekkunnathu and Dāksinātyasangitam by A. K. Raveendranath. My own *Sangitasastrapravesika,* written with a view to serving the needs of students of music as well as the layman interested in the art, deals with Svara, Raga, Tala, Gana, Vadya and Charitra in six sections with appendices on Sopana music, ancient Tamil music, modern Hindusthani music etc. The *Keralasangitam* of a V. Madhavan Nair is a general historical survey of the music of Kerala.

VIII

In the publication of classical compositions in notation Kerala also made its contribution. In 1917 S. Ranganatha Iyer brought out his *Bālāmritam* containing in notation 125 songs of Svati Tirunal comprising Kirtanas, Varnas, Ragamalikas, Tillanas, the songs of *Utsavaprabandha* and Hindusthani kritis. This was followed by his *Sangitarangam* comprising a good selection of the kritis of Tyagaraja, Dikshitar, Kshetragna, Patnam Subrahmanya Iyer and Irayimman Tampi, besides a few songs from Uṇṇāyi Vāriyar's *Nalacharitam Attakkatha.* The *Sangītagunādarśam* published from Palaghat contains a similar collection. It gives prominence to Dikshitar and among his kritis are rare ones in the ragas Manoharam, Nayaki and Narayani. The *Sangitasārabodhini* of N. Venkatachalam Iyer contains half a dozen Tanavarnas and some 25 kritis of the Trinity and Patnam Subrahmanya Iyer. The state Language Institute has published a complete Malayalam translation of Muthayya Bhagavatar's *Sangitakalpadrumam* containing, among other things, many songs in notation, and a book entitted *Abhinayasangitam* containing the dance-compositions of Svati Tirunal, Irayimman Tampi and Kuttikunju Tankachi.

The revival of interest in Svati Tirunal's compositions has resulted in the publication of several volumes of his songs in modern notation. In 1943 Muthayya Bhagavatar brought out two volumes entitted *Maharaja Svati Tirunal Kritikal* each containing a representative selection of 51 songs. In 1947 Semmangudi Srinivasa Iyer brought out another volume of 100 songs named *Svati Tirunal Kritimalai* with the text in Devanagari, Malayalam and Tamil and with detailed notation, and another similar collection named

Maharaja Sri Svati Tirunal kritis in two parts, the first containing 57 songs including the whole of *Utsavaprabandha* in 1970 and the second containing 52 songs incorporating many Varnas and Padas in 1983. Smt. Gowri Kuppuswamy and M. Hariharan have jointly edited *Bharatanatya in Indian Music* containing all the Varnas of Svati Tirunal in notation. I may also mention my *Svati Tirunal's Kirtanamalas* containing the Navaratrikirtanas, Navaratnamalika and Ghanaragakirtanamala with text, full English translation and notation.

Besides the *Sangitamapi sahityam* mentioned earlier, the Kerala Sangeeta Nataka Akademi has published in notation a collection of Irayimman Tampi's Kirtanas, Varnas and Padas under the title *Omanattinkal,* about 150 songs of Ennapadam Venkataramana Bhagavatar including his Krishnashtottarasatanama kirtanas under the name *Venkaṭaramaṇiyam,* and the compositions of Kuttamathu, mostly from his dramas, named *Veṇugānam.*

IX

Patronage to Karnatic music has been very liberal in Kerala, and among the patrons Svati Tirunal stands foremost. The troupe of musicians attached to the Palace known as Mullamoodu Bhagavatars, whose duty it was to sing in the Palace everyday at specified hours and at the Padmanabhaswami temple during festivals, comprised over fifty persons. Palghat Parameswara Bhagavatar, whose latent talent was discovered by him while yet a boy, was given formal musical training and later on made the chief of the Palace musicians. Houses for Meruswami and Vedivelu were constructed and monthly salaries fixed at rates for above what important Government officials were getting. Vadivelu's demonstration of the Violin before him convinced him of its tonal possibilities and made him adopt it as a concert instrument in his court and present to Vadivelu in appreciation a violin made of ivory. Numerous musicians from all parts of India who came to him were given liberal presents and many of them taken into his service. His enthusiasm was such as to attempt to persuade even saint Tyagaraja visit Trivandrum and settle there if he could agree to do so, though he did not succeed in this. Ayilyam Tirunal Maharaja also was a patron of music and the famous musical contest in his court between Maha Vaidyanatha Iyer and Coimbatore Raghava

Iyer, the disciple of Palghat Parameswara Bhagavatar, and the present to the great Vidvan a full set of silver vessels for his puja, are well known. The Travancore royal family has continued this patronage down to this day as is evident from the honours bestowed on eminent musicians like Gayakasikhamani Muthayya Bhagavatar and Sangitakalanidhi Semmangudi Srinivasa Iyer, the appointment of outstanding musicians as Asthana Vidvans and the establishment of institutions for fostering music. The Cochin royal family also encouraged music, so too several aristocratic families.

Music education in Kerala has been getting good support at Government level. Apart from its being a subject of study in all schools with girl students even from the beginning of this century it is an optional subject in two academic colleges and at the Postgraduate level too in one. In the University of Kerala there is provision for research studies at doctorate level, though a separate department for music in the University is yet to be instituted. There are higher institutions solely for music like the svati Tirunal College of Music in Trivandrum with courses for high specialisation like Ganapravina in vocal and instrumental music, and Music Academies in Trippunitura and Palghat. The State Sangeeta Nataka Akademi honours outstanding Vidvans with awards and fellowships.

There are several Sabhas also for the promotion of music and recognition and encouragement of musical talent. The Svati Tirunal Sangita Sabha in Trivandrum is the foremost among them. The Fine Arts Society in Ernakulam and the Sadguru Sangita Sabha in Calicut, besides several others, are also doing good work in this respect.

X

In the field of musical research also Kerala has its contribution T. Lakshmana Pillai's essays 'Travancore Music and Musicians' included now in his *Collected Essays* and 'Music in the royal house of Travancore' published in the *Kerala Society Papers* (1931) are pioneering attempts. Dr. Muthayya Bhagavatar's earnest and intensive search led to the discovery of some new compositions of Svati Tirunal. My own work also showed me

about a dozen such. My *Svati Tirunal and his Music* is the result of long and intensive study of the subject. Doctoral theses have been produced on 'Music in Bharatanatya' by Dr. S. Bhagyalakshmi and on the 'Music of Svati Tirunal' by Dr. Pushpa. 'Research studies on topics like 'the music of Krishnaṇattam,' Kathakali music in relation to Karnatic music' and the 'Varnas of Svati Tirunal and their contribution to music and dance' are in progress.

XI

In addition to the compositions, musical theory, publication and research noticed above, Kerala has its contribution in the form of eminent musicians also. The most outstanding figure in this field is Shatkāla Govinda Mārār, about whom mention was made earlier. He had the remarkable capacity to sing in six degrees of time and demonstrated this skill before Saint Tyagaraja. Some people doubt this origin of the Pancharatna, but we may rely on the account given by M. S. Ramaswami Iyer in his book *Tyagaraja* wherein he gives ample indication about the source of his information on this to be Vedadrisadasa Mudaliar, a judge of the Travancore High Court and son of Nalla Tampi Mudaliar who was with Govinda Mārār when he sang before Tyagaraja. Ramaswami Iyer refers also to Vedadrisadasa Mudaliar's meeting with Tyagaraja later along with his uncle Sudarsana Mudaliar, during which this incident was recollected. I do not find any reason to disbelieve Ramaswami Iyer's statement.

The next celebrity was Comibatore Raghava Iyer referred to earlier, who actually belonged to Munchira in Travancore, and whose eminence got from Maharaja Ayilyam Tirunal a recognition which squated him in a way, with Maha Vaidyanatha Iyer. Kalyanakrishna Bhagavatar was a Vainika unequalled in his time.

XII

We may now recapitulate the above brief survey of the contribution of Kerala to Karnatic music. (1) The contribution is quite large and covers all aspects like production, practices and investigation. (2) The compositions comprise all forms like Kirtana, Varna, Pada, Tillana, Ragamalika and Prabandha.

(3) While preserving some old and rare ragas, many new ragas are evolved and illustrated. (4) Some innovations in the form and content of the compositions are attempted. (5) The linguistic medium is very wide and the regional tongue is neither ignored nor made the sole vehicle of expression. (6) Classical music is not confined to particular communities or sections of society, nor is it the exclusive privilege of the Hindus, people of other religions also having contributed to it and adopted it for their purposes. (7) There is a continuous tradition of Karnatic music from the time of Svati Tirunal to the present day. (8) Some of the best musicians in the past and present hail from Kerala.

K. V. Srinivasa Iyengar, Composer.

HIS LIFE AND TIMES

Savithri Rajan
With
Michael Nixon

Vidvan K. V. Srinivasa Iyengar is perhaps best known to musicians and music students as thc author of *Sangīta Ratnāvali* which has been a popular textbook for seventy years or more, and. has been reprinted many times. He also wrote *Gāna Bhāskaramu*. an important work on the theory of music and dance, which also contains many compositions in notation. These are but two of his numerous works on music, albeit his best-known. We propose to examine his contribution to musicology in a separate paper. Here we want to deal with K. V. Srinivasa Iyengar's compositions and with what little we know of his life and times.

For a man who died as recently as 1929 we know pitifully little about his life. He was the youngest brother of Sangita Kalanidhi Tiger Varadachariar and Vina Krishnamachariar. He was known to his family as Appadurai. These brothers were born at Kolattur in Sriperumbudur taluk of Chingleput district of the then Madras Presidency. When the brothers were quite young they moved with their family to Kaladipet near Madras. We no not know who the *gurus* of K. V. Srinivasa Iyengar were. Tiger Varadachariar (1876-1950) learnt under Patnam Subramania Iyer and 'Photographer' Masilamani Mudaliar, the violinist. [1]Vina Krishnamachariar (d. 1947) learnt under the renowned *Vainika*, Panchatalesvara Nilakantha Shastri.

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[1] E. Krishna Iyer, in his book, *Personalittes in Present Day Music*, Madras, 1933 and Prof. P. Sambamoorthy in his *South Indian Music Book IV*, are quite misinformed about Tiger Varadachariar's *gurus*. He was not, to the best of my knowledge a student of Panchatalesvara Nilakantha Shastri, nor of the brothers Tachchur Singaracharyulu, though he associated with them.

Though Tiger Varadachariar was my revered *guru* and though I learnt a little from Krishnamachariar, I never met Srinivasa Iyengar. Neither brother talked much about him, though Tiger said that Appadurai had a beautiful voice and sang superbly. Tiger used sometimes to perform marvellous *abhinaya* as he sang. I remember him draping his towel over his head and performing " *Sarige kongu musaga dāni* " in *Surati* in this spontaneous fashion. On these occasions he would remark wistfully how sublime Appadurai's *bhava* was and would joke about his own 'beauty' and that of his brother who had

> 'இதே மன்மத ரூபம், சிம்ம தந்தம், கூட அம்மை வடு
> 'this same Manmatha's form, with lion's teeth and a touch of smallpox'.

The script of a talk Tiger Varadachariar gave over the All India Radio at Trichy some forty-five years ago[1] gives an idea of the musical impressions shared by these three gifted brothers. The original is in Tamil.

'When I was six or seven, all the elders in my family could sing. There was no one, including my parents, who did not know music. People in the village used to say, "In your home even the pillars can sing". It could be said that my feeling for music started to grow during the *bommai golu* [of the Navaratri festival]. Our group of children looked forward to eating the sweets, fruit and *sundal* customarily given as *prasādam*. After a day or two the attraction of the *sundal* waned and the interest then was in listening to the beautiful group singing; the women would vie in individual singing to please those neighbours and friends who were interested in, music. Tyagabrahma's compositions, *Rāma Nātaka kirtanais lāli, unjal,* and *tālattu* were sung in the homes on all nine days. The *Mōhanam, Darbar, Bhairavi, Tōdi* and *Kambhōji* I heard then, these five *ragas* constitute the five elements (பாஞ்ச பௌதிகம்) of my musical memory. A great love for these grew in me. "*Pendugal Pāttu*" (women's music), some would say in derision; I began to ignore these comments. Classical purity, a divine voice, and rich musical experience combined when pieces like *Kūni*

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1 T. S. Parthasarathy, ed. *Tiger Varadachariar Birth Centenary Commemoration Volume.* Madras - 1977.

Vandāle - pollāda Kuni vandāle were sung. My elder sister composed the song '*Kondai asaiya*'. My sister was held in considerable respect. During the wedding season, ten or twenty days before a wedding, women and girls would come to learn songs from my sister. The marriage parties would learn songs like *Sambandippattu, Gēlippāttu,* and others like *Unjal* and *Lāli* for the wedding.

'The relative of a great temple *adhyāpaka* named Kakkamma could sing five to six hundred compositions beautifully.

'I used to delight in hearing her sing. I tried to learn these songs. I would ask my sister to go and learn some of the well-structured compositions. At that time I learnt *Kadatērarādā, Trilōkāmātā* and some other pieces. The *nāgasvaram vidvān* of our village temple used to accompany the singing of the women during Navarātri.

Next: Vīthi Nātakam. This was performed by two troupes: Kuchipudi and Gangāpurattār. *Jalakrīdai, Sārangadharan* and other dramas were enacted. *Rādha Vachchene* was one song from *Jalakrīdai.* Matali, the *Vidushaka,* song '*Angadilō ara duttu povvākku dīsi :* ' Chitrāngi and Ratnāngi's dialogue, *Savati kotlāta* (the co-wives' quarrel), *Ratnāngi ni sāla,* these songs come vividly to mind. They were mostly in *Mōhanam.*

'My elder brother, Ramanujam could sing in three languages: Tamil, Telugu and Sanskrit. He played the *vīna* and *sitar.* From him I heard *Shankarābharanam varnam, Vātāpi Ganapatim, Ādiya pādattai* from *Nandanar Charitram,* a *Kirtanai* in *Mukhāri* and others. He performed *Nandanar Charitram* and other *Kālakshepams* and I have sung with him as his support.

'In Kāladipettai temple, in the *Sannidhis* of Varadarāja and Pravalavarna, entertainments like *Kolāttam* and other artistic performances were held regularly. The women who danced in the *sannidhi* and sang beautifully, used to participate. There were concerts and dance performances. They would sing concerts accompained by fiddle and *Mridangam.* In those days the small *nagasvaram, Mukha vina* was very popular. In these [dance] performances featuring this instrument I have heard *svaralatis* in *Yadukulakāmbōdi, Khamās* and *Usēni, chauka varnams* and *nattuvangam*

such as to appeal strongly to me. Many exponents of *abhināya* would perform beautifully. On the occasion of a *Vasanta utsavam* the *padam*, *Telisenūrā*, was performed with *abhinaya* and superb music. It left a deep impression in my mind. "*Kai pidikum Rukku*" [*Abhinaya Rukku*] was one of the artists who came in for praise. There were several *nāgasvaram vidvāns* of good standard playing in the *sannidhi* Of them, Pārthasārathi and his son, Nārāyanasāmi, used to play very pleasing music. The playing of compositions, *ragam* and *pallavi* was pure, conforming to *lakshanam*, full of *bhāva* beautiful in tone and firmly established. The *dōl* (*tavil*) was played by Vadivelu and Muttayya Pillai who had remarkable ability in *layā prastāram*. During the important temple festivals, prominent *nāgasvara vidvāns* from other places were invited to perform.

'The Nāthamuni Band was an instrument ensemble. They used to play compositions by the hundred in a very beautiful and traditional way. Clarinet Abbayi was prominent ; he performed *alapanai* of *Balahamsa raga* from 8 O'clock to 12, followed by the *kirtanai*, '*Ninnu bāsi*'. He was the first to play our music on the clarinet, Abbayi established the viability of that stringless instrument which has a beautiful tone.

'I used to participate in the *bhajana* held in the *bhajana mandiram* in my birthplace. On *Ēkādasi* and other auspicious days special *bhajanas* were conducted. For one such occasion my elder brother wrote and enacted a drama entitled *Indira Sabhai.* I played an important role in that drama.

'A good friend of my father, Appadurai Iyer, lived in Tiruvottiyur. His son, Ramachandran, played the fiddle magnificently. I learnt seven or eight *ragas* from him, *Darbār*, *Kānada* and *Kāpi* among them.

'Calavala Kannan Chetty took my younger brother, Krishnamachari under his care and had him trained in music by the great *vidvān*, Vinai Nilakantha Shastri, who bore the title *Panchataleshvara*.'

Although Srinivasa Iyengar is not mentioned in this talk, we assume that he shared some of these and other similar musical experiences.

The Sangitha Pradayini, a work in Telugu subtitled *A Text Book on Hindu Music*', was published in Madras in 1916. On the title page we find the three brothers, Varadachariar, Krishnamachari, and Srinivasa Iyengar, listed as co-authors, and they are referred to as the 'Authors of *Sangitha Bodhini, Sangitha Ratnavali. Sangita Chitrambari* etc.' This establishes that they collaborated in writing a number of publications (including the famous *Ratnāvali*) though subsequent editions of *Sangita Ratnāvali* published by Adi and Company are attributed to Srinivasa Iyengar alone.

It is not clear whether Srinivasa Iyengar attended the musical conferences held in Tanjavur under the auspices of the Tanjore Sangeetha Vidya Mahajana Sangam at the initiative of Rao Sahib M. Abraham Pandithar. These six conferences which took place from 1912 to 1914 led to the first All-India Music conference being held in Baroda in 1916, under the patronage of His Highness the Maharaja Gaekwad. K. V. Srinivasa Iyengar, in the preface to *Gāna Bhāskaramu*, says that he was present at the conference which 'revealed for the first time the growing interest in the science of Hindu music and the existence of savants who have made a life study of it'[1]. In 1918 K. V. Srinivasa Iyengar who had "been labouring in the field for some years" published *Gāna Bhāskaramu* and some of the results of his researches are embodied in the book. He regarded this publication as "the first instalment of his researches into the existing ancient works'.

Subsequent All-India Music conferences, patronized by the Gaekwad and His Highness, the Nawab of Rampur took place in Delhi (1918), in Varanasi (1919), in Lucknow (1925) and in Ahmedabad (Nov. 26, 1926 under the auspices of the Gandharva Mahavidyalaya of Bombay).

This national upsurge of interest in music was shared by Madras and K. V. Srinivasa Iyengar played an active part in this development. In 1924 an All-India Oriental Conference was held

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[1] This and the other quotations relating to *Gāna Bhāskaramu* from the preface to this work, published by M. Adi and Company, Madras - 1918.

in Madras. C. R. Srinivasa Iyengar writes about the music section of the conference thus :

' Some 56 professionals, vocal and instrumental, were brought together to co-operate and give an exhibition in the Senate House on the last day of the conference....

'I was asked to preside over the music section, a new and remarkable feature of which was the reading and discussion of valuable contributions on vocal and instrumental music, Kalakshepam and dancing by experts, lay and professional. The occasion brought together English educated musicians like Messrs. M. S. Ramaswamier, B.A.,B.L., Sambamoorthy Iyer, B.A.. K. V. Srinivasa Iyengar and such native talent, unadorned with the dubious advantage of Western culture (when unadorned, adorned the most) as Messrs. Ponnuswamy Pillai,...[1]

Subsequently we find K. V. Srinivasa Iyengar working for the inclusion of music as a course of study at the university. On 21st October 1925 Srinivasa Iyengar presided at a meeting of the Madras Teachers' Guild at Pachaiyappa's Hall where P. Sambamoorthy read a paper on *Music in the Educational Curriculum.*[2] In *The Hindu* the next day we read that a representation was sent to the senate of Madras University asking for music to be included in the curriculum.[3] This representation was followed by an appeal for the establishment of a music college for Madras addressed to 'the Philanthropic public of Madras and mofussil, Matthathipathis, Rajas, Zamindars and Trustees of Charities asking them[3] to give a fixed monthly or yearly subscription for the proposed college.[4] The signatories were *Sangita vidvans* Manathattai V. Doraiswami Iyer, K. V. Srinivasa Iyengar and Mr. P. Sambamoorthy, B.A. They envisaged a college to teach :

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[1] C.R.S. Iyengar, *Notes on Music. The Hindu* 1-3-1925

[2] *The Hindu*, 21-10-1925

[3] *The Hindu*, 22-10-1925

[4] *The Hindu*, 24-11-1925 and *Andhrapatrika* 24-11-1925.

1) Indian Music, both Karnatic and Hindustani Systems,
2) Western Music
3) Bharata Sastra (Dance System)
4) Katha Kalakshepam in four-year diploma courses. They also proposed that the college have :

a) Study circle
b) Research section
c) Library
d) Laboratory
e) Bureau of Musical information.

This proposed college with such a range of studies and research facilities never came into existence, though the Madras University, the Teachers' College of Music of the Music Academy, the Central College of Carnatic Music and later, Kalakshetra College of Fine Arts, began to cater to many of the needs of music students.

On 8th January 1926 *The Hindu* carried report of the establishment of an 'Academy Council; of proposed Music Academy to be known as the South Indian Academy of Music' whose members were:

'Messrs. C. R. Srinivasa Iyengar, K. V. Srinivasa Iyengar, T. S. Sabesa Iyer, P. Sambamoorthy (Convenor), W. Doraiswamy Iyengar, Rao Bahadur C. Ramanuja Iyengar, Dewan Bahadur Salla Guruswamy Chettiar, S. Doraiswamy Iyengar, Bhairavamurthy Pantulu, Rev. H. A. Popley and Mrs. Margaret Cousins with power to add'.

The All-India Music Conference held in Madras in December 1927 under the auspices of the Indian National Congress was the first national music conference held in South India.[1] It was at this conference that the Music Academy, came into being as a result of a resolution passed at the conference. K. V. Srinivasa Iyengar's name is conspicuous by its absence among the list of musicians and experts to have purticipated in the conference.

1. *Fifty-fourth Conference Souvenir,* Music Academy, Madras 1980 pp 14, – 15.

We have taken space to sketch this sequence of music conferences and public movements relating to music not only because Srinivasa Iyengar was actively involved in them, but also because the future of Indian music was being shaped at this time. If Indian classical music was in a formative period, then among the most powerful influences were the growth of Indian nationalism and the love-hate relationship artists and others were involved in with Western culture in the guises it assumed in India. Karnatic music is today profoundly influenced by the events sketchily chronicled above.

As for K. V. Srinivasa Iyengar, he was nothing if not a man of his times. His last publlcation was *Drāvida Gānam,* a compilati on of compositions in Tamil. In the introduction to this work he deplores the neglect of numerous musically excellent Tamil compositions; it is as though he was looking forward to the Tamil Isai movement. He proposed to publish a collection of traditional Tamil religious compositions of the various religious groups as his next work. It was to be entitled *Samaya Sangitam.* His earlier work, *Sangita Shillaraik Kōvai* consisted mostly of Tamil compositions. He acknowledges his indebtedness to the composer, N. Kotiswara Iyer, B.A., for many of the compositions in *Drāvida Gānam*[1].

Ethel Rosenthal ends her chapter on *Poetry and Dancing* in her book, *The story of Indian Music and its Instruments,*[2] by quoting 'Mr. K. V. Srinivasa Ayyangar, of Madras, a famous authority on Indian music and dancing'... who 'wrote as follows respecting the art of dancing, and his words apply also to the art of Indian Music: 'Indian dancing involves a profound study of the passions and emotions of the human heart, and a clear and practical exposition of the same, in the most artistic form. Its main theme, therefore, is love, which, in its highest ethical aspect, transcends mere human relations and links the soul of man with the eternal god."

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1 K. V. S. Iyengar. *Dravida Gānam*, Madras. Undated P-iv.

2 Ethel Rosenthal, ARCM, FRGS, etc., *The Story of Indian Music and its Instruments, A Study of the Present and a Record of the Past, 1928, P-101.*

The next trace we find of Srinivasa Iyengar is in a report of a lecture-demonstration he presented at the Summer School of Music at 5.30 p.m. on 5th May, 1928 in the YMCA Auditorium.[1] It was entitled *South Indian Musical Compositions with special reference to the Padams of Kshetragna*. There is nothing in this newspaper report that is not more fully expressed in his own writings.

This is the last reference to him found before the report of his death appeared[2]. He passed away at 7.30 p.m. on Thursday, 17th January *1929* and his body was cremated in Mylapore the same night. He had been a life-long bachelor.

In his latter days he was cared for and nursed by Anandavalli and Yatirajamma (the mother and grandmother respectively of the dancer, Swarnasarasvati, who was teaching until recently in Delhi). Swarnasarasvati wrote that she was too young a child to remember anything much about '*Vādyar*.

It is in the written word that we find a personal view. C. R Srinivasa Iyengar (hereafter referred to by his title '*Kirtanāchārya*) made several passing references to his friend and also wrote an article about him. In discussing *Raga Ghanta*, Kirtanacharya says [3]:

'My esteemed friend, Mr. K. V. Srinivasa Iyengar, pronounced my rendering of the raga quite correct; and I need not seek the imprimatur of a higher critic.'

Elsewhere he refers to the purity of his friend's singing of the *shuddha gandharam* in the *rāgas Vanaspati* and *Rasāli* and is obviously pained that he should be 'considered by the public and by the profession a purist, a precision, a faddist, nay, almost a crank'[4].

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[1] *The Hindu 6-5-1928*

[2] *The Hindu 19-1-1929*

[3] C.R.S. Iyengar, *South Indian Music, The Hindu 31-1-1925*

[4] C. R. S. Iyengar. *Degeneration of South Indian Music Purist and Mixed Styles. The Hindu 14-6-1924.*

Kirtanacharya's article on his friend from *The Hindu* of *5-7-1924* is reproduced below, slightly abbreviated :

'Mr. Srinivasa Iyengar combines in himself most of the desirable elements of an ideal musician. "Song, instrument and dancing, these three are the essentials of sangeetha music", says Sarngadeva in his Ratnakara. And Mr. Iyengar occupies an enviable place in all three departments. First and foremost he has gone through a regular course of training in Veda adhyayana (his own Sākhā). He is a very creditable Sanskrit, Telugu and Tamil scholar and gifted with rare powers of composition in them. His knowledge of English is only second to the above and extremely fair. He possesses and very fine bass voice and (in my estimation at least though the modern musical elite may differ) is a very pleasant singer. When I say this, I must be taken to mean not merely amateur singing but what now passes as high class art, ragam, pallavi and swaram juggling. I will mention only one instance to prove that he is no soft job which even an expert can safely tackle. Mr. Subramania Iyer of Trivadi, who acknowledged none as higher than himself in the mysteries of time - keeping and pallavi, one day paid a voluntary visit to my friend to test him of course. Mr. Iyengar played with him as a cat does with the mouse and in the end the critic found that he had caught a Tartar and was glad to cry quits and get off. So much for my friend's acquaintance with the technicalities of the profession. Anyone might read with profit these pages of his Gana-Bhaskara to convince himself of the mastery that he has over the mysteries of the musical prize-ring.

'He is a pastmaster in the art of dancing (Natya or Bharata Natya) as is evident by the many pupils that have passed through his hands and have made for themselves a name in their calling. The closing pages of the above remarkable work give a few examples of how Mr. Iyengar teaches the subject.

'So far as I know, he is the only person now in South India who has carefully studied the original works in Sanskrit on Indian music and supplements it by a critical knowledge of its western phase, based upon a sound study of their mathematical aspects.

'He holds some very original views with regard to the vexed question of the number of srutis that deserve careful consideration

at the hands of musical experts (practical and theoretical). His defence and demonstration of the twenty-four srutis are founded upon the Ratnakara of Sarngadeva, though it is on entirely different lines from that taken by the late Abraham Pandithar of Tanjore. He has devoted a large section of the above work to prove the soundness of his views.

He edited for a time a musical monthly in English, Tamil and Telugu, which, like its brother journal of Mysore, died of starvation. He is the author of several standard works upon music that form the asset of countless pupils, amateurs and professionals, though the last may not be inclined to confess it. The Sangeetha Ratnavali, the Pradayini, Sangeeta Chitrambari; Sangeetha Rasaravam, Sangeetha Sudhanidhi[1], the Gana Bhaskaram, a fine edition of the hymns and psalms of Sree Theagarajaswamy in Tamil and Telugu and last, but not the least, his magnificent Sree Theagaraja Hridayam giving the text, the meaning, the notation and valuable notes of about 300 Keertanams of Sree Theagaraja in 4 parts (3 have already appeared)[2] are some of his contributions to the cause of South Indian music.

'But I have not yet touched upon one other aspect of his activities and that leads me to the subject in hand. Of his numerous compositons in Telugu, grave and gay, there are some that bear the signature of Sri Tyagayya. Let me here give my readers a very good idea of the prefound ignorance of the muscical world, lay and professional, patrons and amateurs so far as any serious inquiry or careful examination of what they hear are concerned. There is a piece sung and played by almost everyone connected with music that opens with the words "Needu-Charanamule" in Raga Simhendra Madhyama the 57th mela raga with "ma" (madhyama) sharp. Right here I may assure my readers that no Keertana in known to have been composed by Sree Tyagayya in that raga (a fact agreed upon by his disciples of the Umayalpuram and Walajapet Schools). Next, the style, the swing, the rhythm and the diction though flawless, would deceive everyone, but an expert student of musical composition.

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1 Presumably Kirtanacharya means *Sangeeta Sudhambudhi*

2 The fourth volume was never published and the manuscript has not been traced.

'Taking advantage of the well-known fact that Sree Tyagayya has composed no Keertanams in Ananda Bhairavi; my friend has taken it opon himself to remedy this defect and has, if I remember a right, given to the innocent world one or two pieces in that apparently neglected raga.

'So I cannot and will not include my friend Mr. K. V. Srinivasa Ayyangar in the list of those who passed off as musical composers, while blissfully ignorant of any claim to it; his was, to put it most severely, a musical freak, a joke played upon the profoundly erudite musical world of the present day and one that it so richly deserves.'

But even experts can be deceived. In reviewing *Sangita Chintamani* the Kirtanacharya writes thus of K. V. Srinivasa Iyengar's composition in *Harikambhoji, Vinatasuta vāhanudai vedalēnu :*

'The last piece in the collection is not given a place in the Tyagayya group though it bears his signature. It comes from the same source where the author got his other rare pieces. It belongs to the Varada group and is genuine. One cannot take it upon one if to decide upon what are genuine and what not in the matter of Tyagayya kritis except in such cases where living artists have dared to compose puny keertanas, forging the signature of the immortal saint and singer. They bear the broad arrow brand upon them and cannot deceive experts'

Vinata suta is his only *kriti* in the style of Tyagaraja that he printed in any of his books. We have heard it sung by T. Mukta as she learnt it from Kanchipuram Naina Pillai and also by G. Chennamma of Bangalore who is Vina Krishnamachari's student. Both versions are similar and have *dhaivata* as the initial *svara* for *pallavi, anupallavi* and *charanam.* In his printed version, however, the composer starts the *anupallavi* with *panchama* [2].

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1 C. R. S. Iyengar *Books in Brief—The Hindu* 7-12-1927.

2 K. V. S. Iyengar *Sangita Chintamani* Madas pp. 333-336. The composer deliberately classified it under இதர கீர்த்தனங்கள். It is as though, while prepared to appropriate Tyagaraja's *mudra*, he is not so brazen as to assert that it is Tyagaraja's.

In his books K. V. Srinivasa Iyengar vehemently condemns composers who pass off their own compositions as Tyagaraja's, yet we find him doing the same thing. Kirtanacharya is probably right in understanding his friend's motives as mischievous. He has understood Tyagaraja's genius so well that he is able to fool even expert musicians with his 'forgeries.' These compositions remind one of Michaelangelo's imitations of classical Roman statuary, some of which he is said to have sold as genuine antiques.

The three brothers together composed the two krities in *Simhendramadhyama.* Tiger Varadachariar said that they met and fell to wondering how Tyagaraja would have handled this *mēlakarta rāga. Nīdu charana mulē,* complete with Tyagaraja's *mudra* was the result of their meeting.

It became very popular and was sung in many concerts. Later the brothers felt that they had done a disservice to their beloved Tyagaraja and as an act of expiation composed *Nata jana paripalaka* (with the same troubling *mudra.*).

Rabindranath Tagore so liked the music of *Nīdu charana mule* that he composed his own text in Bengali for the music of the *kriti.* It is entitled *Bāje koruna shorai.* Lakshmi Shankar sings it magnificently. Tagore has taken the liberty of introducing *shuddha madhyama* for effect, but has otherwise retained the structure and phrasing of the original faithfully, especially in the *anupallavi* and *charanam.*

We have been unable to trace Srinivasa Iyengar's compositions in *Ananda Bhairavi* or the piece, *Ni balama* referred to as his in his death notice. M.D. Ramanathan in writing about Srinivasa Iyengar in No. 34 of the Carnatic Music Composer series in *The Hindu* asserts that the famous javali (sic) "Siva Deeksha Paruralu" is really Srinivasa Iyengar's composition. This is not so. This *padam* in *Kuranji* is by Ghanam Sīnayya. Not only has Srinivasa Iyengar attributed it to him in several of his books, but it is also found in *Sangīta Sampradāya Pradarshini* published in 1904, and there it is also ascribed to Sinayya. M. D. Ramanathan also wrote that *Abhimāna mennadu* in *Vivardhani* and *Parāmukha mēlara* in *Surati* are his compositions. *Abhimāna mennadu* is not found in Narasimha Bhagavatar's rather authoritative collection of Tyagaraja's *kritis*[1]. He prints only *Vinavē ō manasā* in *Vivardhani.*

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1 Narasimha Bhagavatar. *Sadguru Tyāgarājasvami Kirtanalu* Madras 1908.

Madurai Mani Iyer was fond of singing *Abhimāna mennadu*. We are unable at present to settle the question of authorship.

We shall never know how this *mahāvidvan* sang nor how he danced. But we can guage his creativity and mastery in both these fields and in literature from the two *Adi tala pada varnams* he composed. Both are found in *Sangita Sudhambudhi*[1]. They are addressed to Krishna Raja Wadiyar IV who was *mahārāja* of Mysore from 1895 to 1940. He it was who honoured Varadachariar and conferred the title 'Tiger' on him. We do not know whether Srinivasa Iyengar ever performed for him or had the opportunity to present these two fine *varnams* before him.

Chigurubōni is in *Kalyāni*. This *raga* has been handled by scores of composers who revelled in its *rāga rasa* and lovingly brought forth numerous beautiful phrases. Yet Srinivasa Iyengar was able to find new and very classical facets of *Kalyani* in phrases like

D ĠĠṘ Ṡ, - D N N D P, - D M G R

and the enigmatic

S R S M, G M, M N Ṡ ; ;

and to present a very convincing and moving depiction of both *Kalyani* and the *nāyika*.

In *Chigurubōni*, as is most usual with *varnams*, the text is inspired by love. Here the *nāyika* is a *Chigurubōni*, a girl tender as newly sprouted leaves, very beautiful, sensual and accomplished. If she is Rati on earth *(bhūlō rati)*, her lover, Shri Krishnarajendra, is the Indra of the world *(dharā purandarā)*. They are equally matched. But he has turned aside from her because he has been influenced by the slander of those red-lipped women. Her love has not weakened; the lotus of her heart is splitting apart under the onslaught of Manmatha's arrows. She has sent her friend to the *mahārāja* to intercede for her. The whole *varnam* consists of the *Sakhi's* appeal to the rather distant lover.

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1 K.V.S. Iyengar *Sangita Sudhāmbudhi* Madras 1919 pp 135-141

The first three *ettugada svaras* omit *panchama* altogether, while the first two of them consist entirely of *svarākshara*. This *alankara* can often sound contrived while here it is quite convincing.

Charanam

Movi	*yāna*	*rā*	*rā,*	*dāni*
lips	press	come	come	her
i.e.	come,	kiss	her	lips

Svarasahitya

1.	*Sariga*	*mā*	*dāni*
	properly	our	girl's

This is to be taken with the *charanam*. It then reads :
Come, kiss our girl's lips properly

2.	*nī*	*sari*	*sāni,*	*dāni,*	*mā*	*dāni*
	your	equal	lady,	her	our	girl's
	ni	*garima*	*sari*	*samāgamāmani*		
	your	greatness	fully	equals		

i.e. A lady (or dancer) your equal ;
her greatness, that of our girl, fully
equals your greatness.

In *Sakhiya*, his *varnam* in *Udayaravichandrika*, Srinivasa Iyengar shows us a very different mood of *shringaram* appropriate to the *rāga*[1]. Here *nāyika* turns to her *sakhi* in despair. She has rejected her lover, Krishnarajendra, and he is annoyed. And Manmatha continues to torment her in her shattered condition. The all-good Chāmundi, at least, must help her. She suffers all the agony of *viraha*: the moonlight scorches her and the music of the *kokilas* pierces her ears. She had listened to some others' gossip and hastily accused him. Now she realises that he is the *personification* of good qualities. She is a helpless woman and relies on her friend to persuade him to come to her quickly.

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[1] *Rāga Udayaravichandrika* is the subject of considerable discussion. K.V.S. Iyengar regards it as a *janya rāga* of the 20th *melakarta raga Natabhairavi*. c.f. *Sangita Sudhambudhi*, P. 454.

Unlike *Kalyāni*, *Udayaravichandrikā* is known through only a few compositions. Srinivasa Iyengar has illustrated the form of this raga magnificently.

Perhaps it is not by accident that Srinivasa Iyengar prints his *varnams* after those of the *tanavarna margadarshi* Govindasamayya. His sense of *gati* and musical phrasing is married to the music of the words in a way that recalls Govindasamayya's mastery. Composers of earlier days studied the craft of poetry in depth. In the Sarasvati Mahal Library in Tanjavur there are two Telugu manuscripts of *Tananighantuvu*, B. 11594 and B. *11567*. The former is entitled, significantly *Sangitashastram*, *Tananighantu*; it was intended for the use of musicians. *Ta* and *na* are the syllables used to indicate the patterns formed by the configurations of long and short syllables :

e.g. *tāna* ——— *indra*, *shakra*, *vajri*, *jishnu*.
tānā ——— *svarāt*.
tana ——— *hari*, *vrishna*.
tānatānana———*ambumānusha*, *tōyamānava*.
tanatānana———*jalamānusha*, *jalamānava*.

A study of this kind would promote a facility in choosing apt and expressive words to merge with the composer's musically rhythmic ideas. Whether this is the kind of study that informed Srinivasa Iyengar's work we do not know. He was certainly a scholarly man, but his compositions are not bookish. They have the spontaneous appeal of apparently effortless art.

Studying the work of this man, his theoretical writings on music, his exposition of how *padams* are to be performed, his masterly *chitta svaras* in *Tōdi* to illustrate the art of *pallavi* singing and his lovely compositions, one wonders at the depth of this man's insight into such various aspects of music and dance. As a composer he has been able to express his understanding of the essence of Tyagaraja's compositions, his *hridayam*. He has also mastered the art of writing for the dance. One is left wishing that he had published more of his compositions. The handful of songs we have and his fourteen books are his monument. We do not even have a photograph to picture him by, but know him only by his work.

Evolution of Pratimadhyama and Pratimadhyama Ragas

S. R. Janakiraman

The very first attempt to evolve a note as higher variety of Madhyama could be traced to Madhyamagrāma. But in the Madhyamagrāma it was not reckoned as a higher variety of Madhyama but only as a vikrita of Panchama.

In the Madhyamagrāma the Panchama was placed in its penultimate position (upāntya sruti)-16th sruti sthāna *Sandeepani* while in the Shadjagrāma it was fixed in *Alapini* sthāna niyata sruti sthāna - 17th sruti sthāna. In the Shadjagrāma the Shadja and Panchama were Samvādīs while in the Madhyamagrāma the Rishabha and Panchama were Samvādīs. When the Shadjagrāma Rishabha came to be assessed as Trisruti (Tristri Rishabha Dhai vatam) naturally the Panchama of the Madhyamagrāma bearing a Samvādi interval of the fourth should be only 40/27 a pramāna sruti less than the perfect fifth i.e., the Panchama. Thus the Madhyamagrāma Panchama for that matter the Gāndhāragrāma Panchama too came to be regarded as a vikrita of Panchama.

With the advent of the concept of singing all music to one keynote, the concept of Ādhārashadja emerged and that itself constituted the drone the Ādhārasruti as well. With the further emergence of the concept of Shadja and Panchama being regarded as avikrita swaras, the notes round about the tonic and the fifth got separated by an interval of a Purnasruti or even a nyuna Dvisruti as the case may be from the tonic and the fifth. It is thus the note Teevra Pratimadhyama could get itself asserted. But it was not an overnight event. It was a regular process and evolution.

When Bharata did his Dhruva and Chala Veena experiments, he could analyse the components of a major tonal interval or Chatusruti interval (9/8). He could evolve the premise that an ekasruti interval could only be of the three possible sizes-pramāna, Nyuna and Purna. During the process of conducting the experi-

ment reducing the Panchama of the Shadjagrama in four successlive stages, the notes of the frequencies of 40/27, 45/32, 27/20 and lastly the Suddha Madhyama of the frequency 4/3 could be derived from the Panchama in the descending order. Of the above notes that with the frequency 27/20 a common higher than 4/3 (Suddha Madhyama) came to be reckoned as Teevra Suddha Madhyama that with the frequency of 45/32 came to be reckoned as the actual Pratimadhyama and that with the frequency of 40/27 came to be given up duly substituted by the frequency 64/45 and this is the Teevra Pratimadhyama. If Bharata had conducted his Dhruva Chala Veena experiments in the ascending order duly incressing the Suddha Madhyama in four successive stages upto Panchama, he would and could have noticed the note with the frequency 64/45 being the Teevra Pratimadhyama.

Sārngadeva talks about 12 vikrita swaras, chyuta Panchama as noticeable in the Madhyama and Gāndhāragramās. This chyuta Panchams of Sārngadeva had its inroads to get reckoned as a Teevra Pratimadhyama less than Panehama by a Purnasruti or a nyuna dvisruti - a diminished semitone.

Rāmāmātya quite appropriately enough thought it fit to have the chyuta panchama of Sārngadeva not as a vikrita of Panchama but as a vikrita of Madhyama and rightly redesignated it as chyuta panchama madhyama, which was further redesignated by Somanātha as Mridu Panchama Madhyama. Tulajendra chose to have it as Vikrita Panchama Madhyama.

It is highly noteworthy and practically significant revealing the practical shrewdness on the part of Venkatamakhin as early as the 17th Centuary A.D., that the great author of the 'Chaturdandi Prakāsika' should call the chyuta Panchama of Rāmāmātya as Varāli Madhyama. But to Venatamakhin this Varāli Madhyama has stood for Pratimadhyama in a general and broad sense because the same Venkatamakhin ascribes the Varāli Madhyama even to Pantuvarāli, Rāmakriyā and Kalyāni.

For quite a long time it is only the Chyuta Panchama has represented a higher or Teevra variety of Madhyama, say, Pratimadhyama. No doubt the three Pratimadhyama ragas Varāli,

Pantuvarāli and Rāmakriya are age old ones and could be traced at least from the medieval period of musical history, if not even earlier. Annamācharya's innumerable Sankeertanas are found in these three Pratimadhyama ragas as evidenced by the copper plates duly preserved by the Tirumala-Tirupati Devasthānams.

The perception of Pratimadhyama admits a further rational interpretation. The Gāndhāra Murchana of Madhyamagrama should give Kalyāni (with Panchama of Madhyamagrāma) with the frequency 40/27. Instead of this complicated process, Kalyāni scale could be directly perceived as the F sharp counterpart of the Ranjani Murchana of Shadjagrāma which corresponds exactly to our Dhīra Sankarābharanam scale. In other words if the Madhyama of the Ranjani Murchana is augmented by a diminished semitone or to put it the other way, if the Suddha Madhyama of Ranjani Murchana or our Dhīra Sankarābharnam by a Madhyama exactly a semitone lower than the Panchama, Kalyāni would result. The application of the well-known intervals of Chatusruti and Dvisruti to the well asserted notes has always been a sure and safe process of finding other notes and the tonal system scientifically and logically evolved. This is how some of our most important ragas could have resulted. The application of the Dvisruti interval semitone around the notes Shadja and Panchama together with the self asserted Antara Gāndhāra the fifth harmonic would immediately suggest the scale of our 51st Mela Kāmavardhani, its old ancestral counterpart being Rāmakriya and the Sādāri pann of the music of the ancient Tamils.

A study of the harmonic series would reveal certain interesting points. The relationship of the 6th and the 7th harmonics suggests a note as septimal ratio of 7/6. Now this note of the frequency of 7/6 would give another note of another septimal ratio 7/5 by means of an application of the interval of a minor third or Sādhārana Gāndhara. This note of the frequency 7/5 could roughly be placed to the note of the frequency of 64/45. In other words it could roughly assessed a higher variety of Prati Madhyama.

We have got to take cognisance of Ahobala's statement that the 22 srutis are derived from the Shadja Panchama Bhava which

implies the Shadja Madhyama bhava too. The Prati Madhyama of the frequency of 45/32 and Teevra Pratimadhyama of the frequency of 64/45 are met with respectively in the cycle of fourths and cycle of fifths.

While Sarngadeva and Rāmāmātya could notice only a Chyuta Panchama and Chyuta Panchama Madhyama respectively, Somanātha suggested Teevratama Madhyama on the 15 sruti evidently the correct or exact pratimadhyama sthāna. This he called as Teevratama because to him a vikrita swara at a shatsruti interval was a Teevratama, this vikrita Madhyama i.e., the Teevratama Madhyama on the 15th Sruti was at a shatsruti interval from his Suddha Gāndhāra on the 9th Sruti. Somanātha's Teevratama Madhyama is the exact Pratimadhyama sthāna though his nomenclature is confusing a little.

Ahobala mentions in his 'Sangīta Pārijāta' four Madhyamas, one being Suddha and the rest being vikritas. They are Teevra, Teevratara, and Teevratama. They may quite safely and comfortably be correlated to our Teevra Suddha Madhyama, Prati Madhyama and Teevra Pratimadhyama respectively.

In the Meladhikāra Lakshana mention is made of Suddha Madhyama, Aprati Madhyama, Prati Madhyama and Chyuta Panchama Madhyama. In the 'Sangraha Chudamani' of Govindacharya too we find four Madhyama Bhedas mentioned Prati Suddha Madhyama, Suddha Madhyama, Pratyantara Madhyama and Prati Madhyama.

Even after a study of the Sruti and Swara nomenclatures of different authors, one is at a loss to know how the term Prati has been used by them. In some contexts it looks as if the term indicates a note of lower pitch say like the Prati Suddha Rishabha and Prati Suddha Madhyama. In some other contexts the term signifies a note of higher pitch say Aprati Madhyama and Prati Madhyama of Meladhikāra Lakshana.

The extent of usage of Prati Madhyama ragas as such deserves all the more an earnest consideration which alone is of a high practical value. It may not be very far from correct that the Prati

Madhyama ragas as such found greater favour only after the enunciation of the 72 mela scheme with due rightful place given to the 36 Prati Madhyama melas or uttara Melakartas. Once the generic code was struck the gateways were opened for a good number of Prati Madhyama ragas to throng in an a mathematical basis though it is only musical aesthetics that would sanction their survival for eternity.

Prior to 18th and 19th centuries A.D. only a very small number of Prati Madhyama ragas were known chiefly Varāli, Pantuvarāli and Rāmakriya. Besides these, Rāmāmātya mentions Deepaka raga as a Janya of Rāmakriya. Venkatamakhi mentions again only these three with Kalyani as Purva Prasiddha or Kalpita Melakarta. Amongst his 54 ragas he describes, we find only the four Prati Madhyama ragas. One Simharavam figures as an off-shoot. Venkatamakhi goes to the extent of even disqualifying Pantuvarāli and Kalyani as Desya ragas, not suitable for Gīta, Ālāpa, Thāya and Prabandha. Tulajendra mentions Sāranga as one of his 21 Melas but either fortunately or unfortunately, we do not have the description of the same.

We have the padams of Kshetrajna and the Kīrtanas of Rāmadāsa again only in these four ragas with Purvakalyani also. Sadari-pann has been perhaps the only the Pratimadhyama raga of the Tevaram hymns.

Though Venkatamakhi could give us the benefit of his 72 melakarta prastāra in the 17th century A.D., all the Melas were christened only sometime after Tulajendra produced his 'Sangeeta Sārāmrita' in the year 1735 A.D. But this work should have been accomplished by the time the musical Trinity flourished. Thus the 36 Pratimadhyama Melas were named in the earlier Kanakāmbari nomenclature. These were for the most part Asampurna scales. All these were bodily incorporated as Janyas of the respective full fledged heptatonic scales as given in the 'Sangraha Chudāmani'. It is only here we find the Pratimadhyama melas from Sālagam to Rasikapriya. The 'Sangraha Chudāmani' deals with 77 Prati-madhyama Janya ragas. Thus 113 Pratimadhyama ragas in all. The author gives a brief description of the ragas with reference to

the Ārohana and Avarohana and also the graha, amsa and nyāsa swaras thereof. The author gives one Lakshanagita for each of the melas and its Janyas he mentions.

A good number of Pratimadhyama melas and Janya ragas mentioned in the 'Sangraha Chudamani' have been employed by Sri Tyāgarāja. It may be mentioned in passing that a few Pratimadhyama Janya ragas employed by Sri Tyāgarāja are not found in the 'Sangraha Chudamani'. As examples may be mentioned Dundhubhi, Vasanta Varāli and Vijayavasanta. Similarly a few ragas mentioned in the 'Sangraha Chudamani' have not been employed by Tyāgarāja, Kokila Panchama, Amara Panchama, Ādi Panchama, Dharmini, Bhoga Sāveri etc., are a few examples.

Nothing prevents us from almost confirming that Muthuswami Dikshitar referred to the later Kanakāmbari list of Melas and sometimes to earlier Kanakāmbari list too in the adoption of melas and janyas.

The lists of Pratimadhyama Melas and Janya as adopted by Tyāgarāja and Dikshiter have been incorporated in this papcr at the end.

Syama Sastri noticed only a very few, an absolute minimum of Pratimadhyama ragas. Chintāmani, a rare specimen Janya of Shanmukhapriya the 56th mela, is his signal contribution.

'Gāna Bhāskaram' of late Sri K. V. Sreenivasa Iyengar gives a large numbcr of ragas nearing a thousand with Arohana and Avarohana, their Janaka ragas or melas too having been marked. We get to know about the quite a large number of Pratimadhyama ragas.

Tirvottiyur Tyagayyar & Muthayya Bhagavatar have publicised a number of uew Pratimadhyama ragas not known till then. As examples may be mentioned Krishnaberi Vijayanagari, Hamsagamani, Nadabrahman etc.

MATHEMATICAL POSSIBILITIES OF THE DERIVATION OF THE PRATIMADHYAMA RAGAS :

I. *Sampurnas* :

1.	Pratimadhyama Suddha Melas	....	36
2.	Pratimadhyama Misra Melas	....	1,260

The above 1296 are heptatonic scales with 'F' sharp of homogeneous and heterogeneous characters.

II. It is possible to conceive of some more heptatonic scales of a heterogeneous character, that is taking both Suddha and Pratimadhyama. They would number $36 \times 36 \times 2 = 2{,}592$. Therefore the total number of sampurna scales with either Pratimadhyama alone or both Suddhamadhyama and Pratimadhyama as explained under items I and II would amount to $1296 + 2592 = 3{,}888$ in all.

Janya Ragas :

1.	Shādava Prastāras	....	5
	a. Sampurna Shādava	...	5
	b. Shādava Sampurna	....	5
2.	Audava Prastāra	...	10
	a. Audava Sampurna	....	10
	b. Sampurna Audava	....	10
	c. Shādava Shādava	....	25
	d. Audava Audava	....	100
	e. Shādava Audava	....	50
	f. Audava Shādava	....	50
	Total		255

Janyas from 36 Pratimadhyama Suddha Melas .... $255 \times 36 = 9180$

Janyas from Misra Melas .... $1260 \times 255 = 3{,}21{,}300$

Grand total of the sampurna, shādava and audava of Pratimadhyama Janya ragas available from out of Suddha and Misra Pratimadhyama melas type

3,21,300+9,180 = 3,30,480.

Swarāntara combinations	....	10
Sampurna Swarāntara	....	10
Swarāntara Sampurna	....	10
Shādava Swarāntara	....	50
Swarāntara Shādava	....	50
Audava Swarāntara	....	100
Swarāntara Audava	....	100
Swarāntara Swarāntara	....	100
		420

Swarāntara Janyas of Suddha Meals ... 420×36=2,520

Swarāntara Janyas of the Prathimadhyama melas of Suddha type. =1,260

Total + 2520 + 1260 = 15120

Swarāntara Janyas from Misra Melas. .... 1260×420=5,29,200

Total Prathimadhyama janyas (Swarāntara) .... 5,29,200+15,120= 5,44,320

Grand total of Prathimadhyama ragas from Suddha and Misra Prathi madhyama melas= 5,44,320 + 3,30,480 = 8,74,800

Prathimadhyama Sampurna Suddha and Misra type = 1,296

8,76,096

This colossal total of Prathimadhyama ragas do not unfortunately give place to pratimadhyama ragas of the vakra type like Deepakam :—

s g m p d s - s n d n p m g r s - derived from 5I Mela, Kāma vardhani.

Cases of merger and repetition :

Examples :

1.	s r m p n s s n p m r s	With Suddha Rishabha and Kākali nishāda would get repeated under the 3rd, 5th and 6th melas of I, II and III chakras.
		With Chatursruti Rishabha and Kākali Nishāda would get repeated under 3rd, 5th and 6th melas of 4th and 5th Chakras.
2.	s g m p n s s n p m g s	With Antara Gāndhāra and Kākali nishāda would get repeated under 3rd, 5th and 6th Melas of 3rd, 5th and 6th chakras.
3.	s g m p n s s n p m g s	With Sādharana Gāndhāra and Kaishiki nishada would be identical (on instruments) with Shatsruti Rishabha and Shatsruti Dhaivata.

Similarly :

s r m p d s s d p m r s	With Chatursruti Rishaba and Chatursruti Dhaivata would get identical with Suddha Gāndhār aand Suddha Nishāda.

An attempt has been made hereunder to enumerate the Pratimadhyama melas and janya ragas as employed by Tyāgarāja and Sri Muthuswami Dikshitar :

Tyāgarāja :

1. Varāli
2. Navaneetam
3. Nabhomani
4. Pāvani
5. Vijayasree
6. Chandrajyoti
7. Bhavapriya
8. Pantuvarāli (45th mela)
9. Teevravāhini
10. Dundubhi
11. Rāmakriya
12. Mandāri
13. Deepakam
14. Rāmapriya
15. Rāmamanohari
16. Gamanasrama
17. Poorvakalyani
18. Vijayavasanta
19. Shanmukhapriya
20. Ranjani
21. Kaikavasi
22. Hamsanādam
23. Kāntāmani
24. Srutiranjani
25. Rishabhapriya
26. Latāngi
27. Vāchaspati
28. Sarasvati
29. Bhooshavali
30. Kalyāni
31. Yamunā Kalyāni
32. Ameer Kalyāni
33. Sāranga
34. Shadvidhamārgini (46th Mela)
35. Nāsikabhushani (70)
36. Vasantavarāli

Muthuswami Dikshitar :

The following list of Pratimadhyama ragas as employed by Dikshitar - For some of them Kritis are not available in the Sangīta Sampradāya Pradarsani but having been ushered in some time thereafter.

1.	Sougandhini	20.	Desisimharavam
2.	Jaganmohanam	21.	Dhamavati
3.	Dhalivarali - Varāli	22.	Nishāda
4.	Nabhomani	23.	Kuntala
5.	Kumbhini	24.	Ratipriya
6.	Ravikriya	25.	Geetapriya
7.	Geervani	26.	Bhushavati
8.	Bhavāni	27.	Santakalyani
9.	Stavarājam	28.	Yamunakalyani
10.	Souveera	29.	Hamveera
11.	Jeevantika	30.	Saranga
12.	Dhavalāngam	31.	Chaturangini
13.	Namadesi	32.	Amrutavarshini
14.	Kasirāmakriya	33.	Sāntanamanjari
15.	Ramamanohari	34.	Jyotiragam
16.	Gamakakriya	35.	Dhoutapanchamam
17,	Vamsavathi	36.	Nāsāmani
18.	Syāmala	37.	Kusumākaram
19.	Sumadyuti - Seemantini	38.	Rasamanjari

As a matter of fact, Dikshitar has employed a larger number of melas chiefly pertaining to Asampurna Mela Paddhati (both the earlier and later Kanakambari nomenclatures).

Guide lines helping as contributory factors conducive to the melodic individuality of the ragas apart from of their academic and mathematical possibilities of large number, are worthy of notice.

1. Fulness of the scales and their regular structure need not necessarily guarantee the full and intrinsic melodic worth of the ragas.

2. Ragas perceived purely out of the three musical I's intinct, initiative and intelligence alone would survive the test of time.

3. Nature of deletion of notes in between in the scale structure has its influence on the quantum of rakti available.

4. Samvādi combination available.

5. Highlighting of the aspects of graha, amsa and nyāsa.

6. The presence of some particular notes even without their Samvādi counterparts would contribute to the melodic solidarity of the ragas.

7. The deletion of some notes in the lower tetrachord or higher tetrachord would be duly compensated in the other.

8. Pratimadhyama and Kākali Nishāda would not admit of elongation.

The 'Sangraha Chudamani' of Govindacharya deals with 36 Prathimadhyama Melas and their 77 Janya ragas. Thus 118 Prathimadhyama ragas in all. In the relevant chapters they are briefly described with reference to their Arohana and Avarohana and also their graha, amsa and nyasa svaras. After such descriptions every mela and its Janyas are illustrated by a lakshana gita each uniformly in Triputa tala and with the common ankitam "Rama Avadharaya namo namo".

A good number of Prathimadhyama janya ragas have been employed by Tyāgarāja. However a few ragas mentioned in 'Sangraha Chudamani' have evidently not come to the notice of Tāygaraja ex : Kokila Panchama, Amra Panchama, Adi Panchama, Gopati Dharmini etc. Similarly it may be interesting to note perhaps that more than a few Pratimadhyama ragas employed for the first time in music as such by Tyāgarāja are missing in the 'Sangraha Chudamani' list. As examples may be mentioned, Vijaya vasanta, Vasanta Varali, Dundhubhi.

The Pratimadhyama melas with their Janya ragas as dealt with in the Sangraha Chudamani are listed below :

Sālagam	....	Sālavi Bhoga Saveri
Jalānravam	....	Jaganmohana
Jālavarāli	....	Kokila Panchama Bhupāla Panchama
Navaneetam	....	Nabhomani
Pāvani	....	Prabhāvati, Chandrajyoti
Raghupriya	....	Raghuleela, Gandharva, Gopati
Gavambhodhi	....	Geervani, Kalavasanta
Bhavapriya	....	Bhavāni, Saraseeruham
Subhapantuvarāli	....	Pantuvarāli
Shadvidhamargini	....	Thivravali, Srikanti
Suvarnāngi	....	Sauveera, Ratika, Abheri
Divyamani	....	Jeevantini, Suddha Gāndhāri, Amara Panchama, Adi Panchama
Dhavalamukhāri	....	Dhavalangi, Bhinnapaurali Devagiri, Dharmini
Nāmanārāyani	....	Narmadā, Mandāri, Pratāpa
Kāmavardhani	....	Rāmakriya, Deepaka, Bhogavasanta
Rāmapriya	....	Rāmamanohari
Gamanasrama	....	Gamakakriya, Purvakalyani
Viswambhari	....	Vaisākha
Shyāmalangi	....	Shyāmalā, Desavali
Shanmukhapriya	....	Trimurti, Vasukari, Bhashini Garigadhya

Simhendramadhyama	....	Simantini, Mādhavamonō-hari, Seshamada, Ghantana, Sarvangi, Sudharaga
Hemavati	....	Simharavam
Dharmavati	....	Dhaumya, Ranjani
Nītimati	....	Nishāda, Hamsanada, Gaurikriya Kaikavashi
Kāntāmani	....	Kuntala, Srutiranjani
Rishabhapriya	....	Ratnābham
Latāngi	....	Gotrari
Vāchaspati	....	Barbara, Uttari, Bhusha-vati, Saranga, Sarasvati, Bhogeeswari
Mehakalyāni	....	Kanmoda, Yamunakalyani
Chitrāmbari	....	Chaturangiri
Sucharitra	...	Satyavati
Jyotiswarupini	....	Jyotishmati
Dhātuvardnani	...	Dhauta Panchama
Nasikābhushani	...	Nasamani
Kosalam	....	Kusumavali
Rasikapriya	....	Rasamanjari

வேங்கடமகியின் கீதங்களும் ப்ரபந்தங்களும்

R. வேதவல்லி

கி.பி. 17ம் நூற்றுண்டின் மத்தியில் 'சதுர்தண்டி ப்ரகாசிகா' என்ற மாபெரும் நூலை இயற்றி தமது 72 மேளகர்த்தா திட்டத்தைத் தோற்றுவித்த வேங்கிடமகி கர்நாடக ஸங்கீத உலகிலேயே ஒரு புரட்சியை உண்டுபண்ணிய இசைப்புலவர் ஆவர். இவருக்கு வேங்கடச்வர தீக்ஷிதர் என்ற பெயரும் அமைந்திருந்தது. இவர் தஞ்சை ஸம்ஸ்தானத்தை ஆண்டு வந்த அச்சுதப்ப நாயக்க மஹாராஜாவின் மந்திரியாக விளங்கிய கோவிந்த தீக்ஷிதரின் புதல்வர் ஆவார். கோவிந்த தீக்ஷிதர் பலதரப்பட்ட மேதா விலாஸத்தை உடைய ஒரு மகானுக விளங்கியவர். ஹொய்ஸள கர்நாடக ஸ்மார்த்த பிராமண வகுப்பைச் சேர்ந்த கோவிந்த தீக்ஷிதர் காயத்ரி மந்த்ர உபாஸனையால் ஸாவித்ரி தேவியை ப்ரத்யக்ஷமாக தரிசித்ததாக வரலாறுகள் கூறுகின்றன. அச்சுதப்ப நாயக்க மகாராஜாவின் அனுமதி பெற்று, விருத்தாசலம் முதல் ராமஸேது பரியந்தம் உள்ள பிரதேசத்தில் ஆலயங்கள், மண்டபங்கள், வேத பாடசாலைகள் முதலியவற்றை அமைத்த பெரியவர் கோவிந்த தீக்ஷிதர். அச்சுதப்ப நாயக்கரையும், கோவிந்த தீக்ஷிதரையும், பற்றி இயற்றப்பட்ட ஒரு சித்திரக்கவி பின் வருமாறு:—

त्रिनामाद्यन्त नामानौ महीक्षिद्दीक्षिता वुभौ ।
शस्त्रे शास्त्रे च कुशलावाहवेषु हवेषु च ॥

அச்சுத, அனந்த, கோவிந்த என்ற மூன்று திருநாமங்களில் முதல் பெயரையும், கடைப்பெயரையும் உடைய அச்சுத நாயக்கரும், கோவிந்த தீக்ஷிதரும் சஸ்திரத்திலும், சாஸ்திரத்திலும் – யுத்தத்திலும், யாகத்திலும், ஸமர்த்தர்கள் என்று தாத்பர்யம். கோவிந்த தீக்ஷிதர் அப்பய்ய தீக்ஷிதருக்கு ஸம காலத்தவர் என்று தெரிய வருகிறது. வேங்கடமகியின் சிஷ்யரான நீலகண்ட தீக்ஷிதர் தாம் இயற்றிய 'கங்காவதரணம்' என்ற காவியத்தில், ரகுநாத நாயக்க மன்னன் கோவிந்த தீக்ஷிதருக்குத் தமது சிங்காதனத்தில் அர்த்தாஸனம் அளித்து மகாராஜா என்ற கௌரவப் பட்டத்தையும் அளித்ததாக கூறுகிருர்.

கோவிந்த தீக்ஷிதரின் மனைவியார் நாகமாம்பா. இவர்களின் குமாரர்களுள் மூத்தவர் யக்ஞ நாராயண தீக்ஷிதர். இளையவர் வேங்கடமகி.

நாயக்க வமிசத்தின் மூன்றுவது அரசர் ரகுநாத நாயக்கர். இவர் மிகுந்த புகழ் படைத்தவர். பல வித்தைகளில் தேர்ந்தவர். கி.பி.1614ம் ஆண்டு முடி சூட்டிக்கொண்டு கோவிந்த தீக்ஷிதரையே மந்திரியாக அமர்த்திக்கொண்டு ராஜ்யபாரம் நடத்தி வந்தார். கோவிந்த தீக்ஷிதர் ஸங்கீதத்திலும் நிபுணராகையால் ரகுநாத நாயக்கரின் பெயரால் "ஸங்கீத ஸுதாநிதி" என்ற லக்ஷண கிரந்தத்தை இயற்றினுரென்று வேங்கடமகி சதுர்தண்டி ப்ரகாசிகாவில் வீணை ப்ரகரணத்தில் கூறுகிருர்.

तल्लक्षणन्तु सङ्गीत सुधानिधि प्रदश्यते ।

शेव्वयाच्युत भूपाल रघुनाथ नृपाङ्किते

अस्मत्तात कृते ग्रन्थे प्रोक्तान् श्लोकान् लिखामितान् ॥

ஸங்கீத ஸுதா என்று வழங்கும் இந்த மாபெறும் நூல் இந்த Music Academyயினுல் 1940ம் ஆண்டு Music Academy Series I நூலாக வெளியிடப்பெற்றது. ரகுநாத நாயக்கர் ஜயந்த ஸேனா என்ற ராகத்தையும், ஓர் அபூர்வ தாளத்தையும் கண்டு பிடித்ததாக ஒரு குறிப்பு காணப்பெறுகிறது. கோவிந்த தீக்ஷிதரின் இரண்டாவது புதல்வரான வேங்கடமகி தமது தமையனுரான யக்ஞ நாராயண தீக்ஷிதரிடம் பலவித சாஸ்திரங்களையும், தந்தையாரிடம் ஸங்கீதத்தையும் பயின்ருர். ஸர்வ தந்த்ர ஸ்வதந்த்ரர் என்ற பட்டத்திற்குத் தகுதிவாய்ந்த வேங்கடமகி அவர்கள், நீலகண்ட தீக்ஷிதர், ராஜசூடாமணி தீக்ஷிதர் போன்ற பல அறிஞர்களுக்கு ஆசானுகத் திகழ்ந்தவர். வேங்கடமகி இயற்றிய நூல்களுள் "போதாயனச்ரௌத ஸூத்ர வ்யாக்யானம்", 'டுப்டீகா' வின் வ்யாக்யானமான 'வார்த்திகாபரணம்', 'ஸாஹித்ய ஸாம்ராஜ்யம்' முதலிய நூல்களை குறிப்பிடலாம்.

இவர் இயற்றிய சதுர்தண்டி ப்ரகாசிகை ஸங்கீத ஸம்பந்தமான ஓர் ஒப்பற்ற நூல் என்பது அனைவரும் அறிந்த விஷயம்.

உத்தர தேசத்திலிருந்து வந்த வாக்கேயகாரர்களுள் சிறந்தவரான தானப்பாசாரியர் என்பவரிடம் வேங்கடமகி லக்ஷண, லக்ஷியங்களோடு கூடிய ஸங்கீத சாஸ்திரத்தைத் தெளிவாகப் பயின்ருர். தானப்பாசாரியர் ஹொன்னய்யா என்பவரின் குமாரர் என்றும் இவருக்கு வேங்கட மந்த்ரி என்ற பெயர் இருந்ததென்றும் வேங்கடமகி ஆரபி ராகத்தில் இயற்றியுள்ள "கந்தர்வ ஜன தாக்யா" என்ற கீதத்தின் மூன்ரும் பாகத்தில் கூறப்பட்டிருக்கிறது. வேங்கடமகி தம்முடைய பரமாசாரியரான தானப்பாசாரியரை நான்கு இடங்களில் குறிப்பிட்டு வணங்கியிருக்கிருர். ஸங்கீத ரத்நாகரத்தில் கூறப்பட்டுள்ள ராகங்கள் அக்காலத்தில் வழக்கத்தில் இல்லாததால் தானப்பாசாரியரால் உத்தாரணம் செய்யப்பட்ட ராகங்களையே வேங்கடமகி கூறுகிருர். மேலும் ஆலாப ப்ரகரணத்தில் தானப்பாசாரியர் இயற்றியுள்ள 50 ராகங்களை வேங்கடமகி குறிப்பிடுகிருர். தானப்பாசாரியர் எல்லா ராகங்களுக்கும் டாயங்களை கற்பித்துள்ளார் என்றும் கூறுகிருர். ஆகவே தானப்பாசாரியர் என்பவர் லக்ஷண, லக்ஷியங்களை அறிந்திருந்த ஒரு மகாவித்வான் என்பது தெளிவாகிறது.

ரகுநாத நாயக்கருக்குப் பின் அவருடைய குமாரரான விஜயராகவ நாயக்கர் பட்டத்திற்கு வந்தார். இவர் ஸகல வித்தைகளிலும் தேர்ச்சியுடைய அறிஞர் ஆவர். இவருடைய ஆதரவின் பேரில்தான் வேங்கடமகி தமது 72 மேளகர்த்தா திட்டத்தை வகுத்து கீதம்-டாயம்-ப்ரபந்தம்-ஆலாபம் என்ற நான்கு தூண்களின் பேரில் (சதுர் தண்டி) சங்கீத சாஸ்திரத்தை நிர்மாணித்தார். இதை வேங்கடமகி தமது நூலின் ஒவ்வொரு ப்ரகரணத்தின் இறுதியிலும் குறிப்பிடுகிருர்.

விஜயராகவ நாயக்கரும் சில கீதங்களையும், பிரபந்தங்களையும் இயற்றியுள்ளார். இவருடைய காலத்தில்தான் க்ஷேத்ரக்ஞர் என்ற ஆந்திர வாக்கேயகாரர் தஞ்சைக்கு விஜயம் செய்து அங்கு பலகாலம் வசித்து ஆயிரக்கணக்கான பதங்களை இயற்றினுர். விஜய ராகவ மன்னர் இயற்றியதாக 11 பதங்களையும் க்ஷேத்ரக்ஞர் பாடியிருக்கிருர். வேங்கடமகி அவர்கள் ஜயதேவர் அருளிச்செய்த கீத கோவிந்த காவியத்தைப் பின்பற்றி திருவாரூர் ஸ்ரீ தியாகராஜப்பெருமான் விஷயமாக 64 அஷ்டபதிகளை இயற்றியுள்ளார் என்றும் கூறப்படுகிறது. ஆயினும் தற்காலத்தில் அவை கிடைக்கவில்லை.

ஸுப்பராம தீக்ஷிதர் இயற்றியுள்ள 'ஸங்கீத ஸம்ப்ரதாய ப்ரதர்சினி' என்ற ஒப்புயர் வற்ற நூலில் ஒவ்வொரு ராகத்திற்கும் வேங்கடமகியின் பெயரால் லக்ஷணசுலோகம் ஒன்றும் லக்ஷிய கீதம் ஒன்றும் காணப்பெறுகின்றன. ஆயினும் இத்தனை லக்ஷிய கீதங்களும் வேங்கடமகியினால் இயற்றப்பட்டவை என்று கூறுவதற்கில்லை. சில கீதங்களில் முத்து வேங்கடமகி, வேங்கட வைத்யநாதர் என்ற முத்திரைகள் காணப்படுகின்றன. இவர்கள் வேங்கடமகியின் நெருங்கிய பந்துக்களாய் இருந்திருக்கலாம் என்று ஸுப்பராம தீக்ஷிதர் கூறுகிறார். மேலும் முத்துஸ்வாமி தீக்ஷிதரின் தந்தையான ராமஸ்வாமி தீக்ஷிதர் வேங்கடமகியின் மாதுல பௌத்ரரான வேங்கட வைத்யநாத தீக்ஷிதர் என்பவரிடம் திருவிடைமருதூரில் வீணை ஸாதகம் செய்து, சதுர் தண்டி ப்ரகாசிகையில் காணப்படும் ஸகல விஷயங்களையும் கிரஹித்ததாக ஸுப்பராம தீக்ஷிதரே கூறுகிறார். பின்னர் ராமஸ்வாமி தீக்ஷிதர் மணலியில் வேங்கடமகியின் கொள்ளுப்பேரன் என்று கூறிக்கொண்டு வந்த கோவிந்த தீக்ஷிதரிடமிருந்து சதுர் தண்டி ப்ரகாசிகையின் பிரதியைப் பெற்றார் என்றும் ப்ரதர்சினியில் காணப்பெறுகிறது.

மேலும் 72 மேளங்களின் பெயர்களை வேங்கடமகி அவர்கள் குறிப்பிடவில்லையாதலால் இந்த ராகங்களில் காணப்பெறும் கீதங்கள் அவருடையதாக இருக்க முடியாது. ஆயினும் சுமார் 25 கீதங்களில் அவருடைய முத்திரையும் அவருடைய தாய் தந்தையரின் பெயர்களும் காணப்படுவதால் இவை வேங்கடமகியால் இயற்றப்பட்டவை என்று திண்ணமாகச் கூறலாம். இந்த ராகங்கள் அவருடைய சதுர்தண்டி ப்ரகாசிகையில் காணப்படுகின்றன. இந்த லக்ஷிய கீதங்களில் வேங்கடமகி தம்முடைய தாய் தந்தையரைப்பற்றி அளவற்ற மரியாதையுடன் குறிப்பிடுவதுடன், தமது தந்தையார் கோவிந்த தீக்ஷிதர் ஆதி சங்கரரால் ப்ரதிஷ்டை செய்யப்பட்ட அத்வைத மதத்தைப் பரப்புவதில் நிகரற்றவர் என்று குறிப்பிடுகிறார். இவற்றுள் சில குறிப்புக்களைக் காண்போம்.

மேச பௌளி ராகத்தில் இயற்றப்பட்ட சிதம்பரத்தைப் பற்றிய உமா திலக ப்ரபந்தத்தில் வேங்கடமகி

> "தில்லெ வன கலிதா வாஸ, சிதம்பரேச, கோவிந்தமகி நாகாம்பிகா ஸுத வெங்கடாத்வரி ரசினல்லே, மேதினீ ஜாதி வந்தா பிருதாம்க உமாதிலக ப்ரபந்து" — சிதம்பரத்தை- 'தில்லை' என்ற தமிழ் சொல்லில் குறிப்பிட்டு இருப்பதைக் காணலாம்.

இந்த மேசபௌளி ராகம் 15 மேளமான மாயாமாளவ கௌளை யின் ஜன்யம். ஸ ரி க ப த ஸ-ஸ நி த ப ம ா க ரி ஸ. இதற்கு 'கும்ம காம்போதி' என்றும் பெயர் உண்டு. இதற்கும் சாதாரண பௌளிக்கும் வித்தியாஸம் என்னவெனில் மேசபௌளிக்கு 'மத் யமம்' உண்டு. பௌளியில் மத்யமம் கிடையாது. திருபுட தாளத்தில் அமைந்துள்ள ப்ரபந்தம் இது.

வேங்கடமகியின் சதுர்தண்டி ப்ரகாசிகையில் ப்ரபந்த ப்ர கரணமே மிகப்பெரியது. பற்பலவித பிரபந்தங்களைப் பற்றி வேங்கடமகி மிகவும் விரிவாகக் கூறுகிருர். கீதங்களும் பிரபந்தங் களும் பாண்டீர பாஷை என்கிற ப்ராக்ருதமொழியில் இயற்றப் பட்டுள்ளன.

अष्टभाषा पदैर्युक्तं आय्या आम्वोत्तियैर्युतं ।
स्वर रागैः प्रगायन्ति गीतमित्यभिधीयते ॥

பொருள்: கீதங்களின் மாதுக்கள் அதாவது ஸாஹித்யங்கள் ஸம்ஸ்க்ருதாபாஸமான ப்ராக்ருதம் முதலான பாஷைகளின் பதங் களும், ஆபோக கண்ட மாதுக்களில் பொருளில்லாத அஅ, ஐய, திய அம்வோ, இய, அரே என்ற சப்தங்களுமாக இருக்கவேண்டும். உதாரணமாக பிரபந்தங்களில் வரும் 'தேனக' என்ற சொல் 'தேன' என்ற சொல்லின் பாண்டீர பாஷா விக்ருதி என்று வேங் கடமகி சொல்கிருர்.

तेनको नाम तेनेति शब्दस्य विकृतिर्भवेत् ।
विकृतत्वं च भाण्डीर भाषयाऽस्य समागतम् ॥

இந்த பாண்டீர பாஷைக்கு ஒருவர் வியாகரணம் இயற்றி யிருப்பதாகத் தெரிகிறது. விச்வேச்வரர் அல்லது வாகீசர் என் பவர் இந்த மொழிக்கு இலக்கணம் வகுத்திருக்கிருர். அதில் கிருஷ்ண பகவான் குழல் ஊதியபோது காம்போஜம், மகதம், கலிங்கம் முதலிய தேசங்களின் சொற்கள்-கலந்து அதை இசைக்கு மிகவும் ஏற்ற மொழியாகச் செய்ததாகக் கூறப்படுகிறது. போஜர் காலத்திலும், ஸோமேச்வரர் காலத்திலும் இந்த மொழிக்கு பெரிதும் ஆதரவு இருந்தது.

தமது தந்தை கோவிந்த தீக்ஷிதர் ஆதிசங்கரர் போதித்த அத்வைத ஸித்தாந்தத்தில் நிபுணர் என்பதை வேங்கடமகி தம் முத்திரையோடு சேர்த்து, நாராயண கௌள ராகத்தில் இயற்றப் பட்ட கைவார ப்ரபந்தத்தின் முத்ராகண்டத்தில்

"சங்கரமுனி மத ப்ரதிஷ்டாபன கோவிது கோவிந்தாத்வரி
நாகாம்பிகாஸுத வேங்கடமகி சந்த்ருபரி ரசிம்னல்லே
கைவார ப்ரபந்தமவதாரய"

என்று கூறுகிறார்.

ஒருகாலத்தில் பிரபலமாக விளங்கிய நாராயணகௌள ராகத்தின்

ஆரோஹணம் :— ஸ ரி ம ப நி த நி ஸ

அவரோஹணம் :— ஸ நி த ப ம க ரி க ரி ஸ

அதோடு இந்த பிரபந்தம் ஸப்ததாளங்களில் ஒன்றான மட்ய தாளத்தில் அமைந்துள்ளது.

இது கும்பகோணத்தில் எழுந்தருளியிருக்கும் ஆராவமு தாழ்வானைப் பற்றிய பிரபந்தமாகும். சார்ங்கபாணியை வைஷ் ணவர்கள் "அபர்யாப்தாம்ருத" என்று அழைப்பதை இந்த பிரபந்தத்தில் பரம சைவராகிய வேங்கடமகி சேர்த்திருப்பது குறிப்பிடத்தக்கது. இதேபோல் சிதம்பரத்தை வேங்கடமகி 'தில்லை' என்ற தமிழ்ப் பெயரால் குறிப்பிட்டதையும் மற்றொரு பிரபந்தத்தில் முன்பே கவனித்தோம்.

ஸங்கீத ஸம்ப்ரதாய ப்ரதர்சினியில் குறிப்பிட்டிருக்கும் நூற்றுக்கணக்கான ராகங்களுக்கு வேங்கடமகியின் கீதங்களே லக்ஷியங்களாக விளங்குகின்றன. இவற்றை அடிப்படையாகக் கொண்டே முத்துஸ்வாமி தீக்ஷிதர் வேங்கடமகியின் ராகங்களுக்கு ஏற்ற க்ருதிகள் இயற்றியுள்ளார் என்பது நாம் அறிந்த விஷயம். இவ்விதமே தியாகராஜஸ்வாமிகளும் கோவிந்தர் இயற்றிய "ஸங்க்ரஹ சூடாமணி"யில் காணப்பெறும் லக்ஷ்ய கீதங்களை அடிப்படையாகக்கொண்டு தமது கிருதிகளை அமைத்துள்ளார்.

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Kuchipudi Dance

Lecture : Dr. Pappu Venugopala Rao

Demonstration : Dr. Vempati Chinna Satyam

Any dance or dance-drama, which is based on the principles of Bharata's Natya-Sastra or any other treatise of that kind, is definitely a classical dance. Abhinaya Darpana, Hasta Lakshana Dipika, Sangita Ratnakara are some of the other authoritative ancient treatises, though of a much later origin.

Kuchipudi is a village in the Krishna district of Andhra Pradesh about 32 miles from Vijayawada. During the second century the capital of Satavahana's was Srikakulam which is six miles from Kuchipudi. Movva, the birth place of Kshetrayya, the great composer of padams, is also very near to Kuchipudi. We find that the vicinities of Kuchipudi are of great historical importance and cultural heritage for over 20 centuries. Like any other art form, dance was also existing in those areas under the patronage of rulers. Before it was given the name as Kuchipudi, the rulers were patronising 'Devadasi' dances. There used to be 300 families of Devadasis in the Satavahana Empire according to historical records.

In course of time, the Devadasi system was subjected to feudalistic abuse. It is in the 14th century that Siddhendra Yogi undertook the task of reviving the style of dance, which later came to be known as Kuchipudi style of dance. Siddhendra was the founder of the Bhama-Cult. He believed that the Lord Krishna is the Parama Purusha and every devotee is a consort, in his divine sport. With this background of Madhura-Bhakti, he composed Bhama-Kalapam a Yakshagana which is being performed by the Kuchipudi School of Dance as its special feature even today. Siddhendra Yogi initiated only boys from Brahmin families to perform in his compositions. Thus the Kuchipudi style of dance has been confined only to men for over five hundred years and has been passed on from generation to generation as a family tradition. Even today we find some families in Kuchipudi village exclusively dedicated to dance. They were unable to spread and popularise this dance form in the country because of their tradition-bound thinking and lack of enterprising abilities.

The Kuchipudi style is a dance-drama based on the principles of Bharata's Natya. Dr. Vempati Chinna Satyam, Director of the Kuchipudi Art Academy, demonstrates today some of the aspects of Kuchipudi dance. He is assisted in the demonstration by two of his dedicated disciples - Mrs. Bala and Miss Sobha Natarajan.

In recent times most of the Kuchipudi dance solo recitals generally begin with the following invocative song composed by Sri BVN Acharya. This song is in Todi set to Aditalam.

ब्रह्माञ्जलि ताण्डव नृत्य स्रष्टकु
दिव्याञ्जलि लास्य खेलन लोलकु
भक्त्यञ्जलि सिद्ध योगीन्द्र सत्कविकि
नृत्याञ्जलि नाट्य कोविद वरुल्कु
शुभमु शुभमु साहित्य परुलकु
शुभमु शुभमु सङ्गीत विदुल्कु
शुभमु शुभमु नाट्यानुमोदुलकु
शुभमु शुभमु सर्वजनावळिकिनि ॥ ब्रह्माञ्जलि ॥

The 67 Hasta Mudras, 13 Samyuta and 24 Asamyuta and 30 Nritta Hastas with the 108 Karanas, Charis, and Mandalas as mentioned in the Natya-Sastra are taught to the students of Kuchipudi. All the 67 Hasta Mudras will be demonstrated by Smt.Bala. These are mentioned in chapter 9 from verse 3-17 in Bharata's Natya-Sastra.

In Bharata's Natya-Sastra page 52, chapter 4, we find a verse depicting Karanas. Karana is defined as

हस्तपाद समायोगो नृत्तस्य करणं भवेत्

There are at least 108 Karanas mentioned by Bharata Muni. The verse now to which Dr. Vempati demonstrates is as follows :

प्रायेण करणौ कार्यो वामो वक्षः स्थितः करः
चरणश्चानुगश्चापि दक्षिणस्तु भवेत् करः

There are some Adugulu or Adavus, typically performed in the Kuchipudi style only. Dr. Satyam demonstrates some of them each one having a traditional name in Kuchipudi style.

Adugulu—1. Chaukam
2. Katteranatu
3. Kuppi Adugulu
4. Ontaduvu
5. Jaraduvu
6. Pakkanatu

There is Nritta, Nritya, and Natya in the Kuchipudi style. There are six padabhedas mentioned in Natya-Sastra of Bharata. All the steps in Kuchipudi dance-form, are derived from these. Dr. Vempati Chinna Satyam demonstrates the six padabhedas along with Angaharas as mentioned in Natya-Sastra page 176, chapter 10, verse 253.

उद्घट्टितं समंचैव तयाग्रतलसंचरः
अश्चितः कुञ्चितः सूचीपादः षोडा प्रकीर्तितः

1. उद्घट्टितम् — Stroke of heels. He demonstrates how this is included in Kuchipudi dance.

2. समम् — Total foot placing on the floor, he demonstrates how this is included in Kuchipudi

3. अग्रतलसंचरम् — Standing on the fingers, he demonstrates how this is included in Kuchipudi dance.

4. अश्चितम् — Walking on heels only, Dr. Satyam demonstrates how this is included in dance.

5. कुञ्चितम् — It is a combination of Udghattitam and Samam. While the fingers touch the floor he demonstrates how this is included in dance.

6. सूचीपाद: — Moving only the toe he demonstrates how this is done in Kuchipudi.

It takes at least ten years for a student to master the delicate skills of expression and performance with all their intricacies and nuances. For instance, it requires a lot of training ably to perform Rangapravesam.

Kumari Sobha Natarajan, a talented disciple of Dr. Satyam, demonstrates the Rangapravesam of Satyabhama, Proshita Bhartruka in Bhama-Kalapam of Siddhendra Yogi.

One of the most popular lyrics of Kuchipudi is Krishna sabdam in Mohana set to Aditalam. The composition is generally ascribed to Siddhendra Yogi*. The script is as follows:

स्वामि रारा यदुवंश सुधांबुधि चन्द्र
रत्नाकर सम गम्भीर शतकोटि मन्मथाकार
भासुर भुजबल रणशूर
नारीजन मानस चोर महामेरुसमान धीर
कविजनपोषक मन्दार परराजशत्रुसंहार
भरतशास्त्र निधि नीवेर
सरसतगल दोर नीवेर
ननु करुण जूचुटकु वेलरा

*The adjectives used in this song do not fit properly to Lord Krishna. It is my opinion that this is a song written on some king of a later date and with a little modification used as an interpolation to Siddhendra yogi's writings.

इदि वेलरा चलमेलरा
मदि पूनरा नीदानरा
नन्नेलु कोरा

The music used in the Kuchipudi style of dance is strictly classical and the lyrics are of great literary value. The letter writing scene in Bhama-Kalapam is considered as a master piece from the point of view of music, dance and literature, depicting Vipralambha Srungara. Dr. Satyam demonstrates the famous and evocative letter-writing scene. The script of the letter given here in Devanagari script, is orginally ascribed to Siddhendra Yogi.

श्री मद्रत्नाकर मुखारविन्द मरन्दपान विलोल मिलिन्दायमाना !
नन्दनन्दना ! मुचुकुन्द वरदा ! मन्दरोद्धार !
परिहसित राकासुधाकरा !
सुन्दरवदनारविन्दुण्डगु श्री राजगोपालस्वामि वारि चरणारविन्दमुलकुः
मज्जनकुंडु सत्राजित्तु नन्नु मीकिच्चि विवाहंबोनर्पिचिन प्रभृति
वज्रवैडूर्य नील गोमेदक पुष्पराग खचित पद्मराग
मरकत महाबलादि सकला विकल्पित नानाविध
चित्रविचित्र जांबूनद नररत्न निर्मितं बगु हंसतूलिका तल्पंबुत
दिव्यमङ्गल विग्रहा कारुलै नन्नु गाढालिङ्गनं बोनर्चिंकोनि
आह्लादं बोनगूर्चुचुन्न तमरु
नायंदु निर्दयत्वंबुन कठिनमनस्कुलै नन्नु विडनाडि
तोलंगियुन्न नाटनुंडि . . . .

नायंदु मारुंडु क्रूरुंडाये
निशित कुसुमशर घातंबुल हृदयंबु खिन्नंबुगा नोनर्चे
शुक पिक निकरंबुलु ओकिंचुक करुणिंचुंटमनि कूयंदोडंगे
मत्त मधुपंबुलु झुम्मनु नादंबुचे तल दिम्मु पुट्टिंचे
चन्द्रुंडु अनलुंडाये

मनयानिलुंङ् कालांतु कुण्डाये
नन्नी क्रूरात्मुल बारिं बडद्रोसि,
मन्मन्दिरंबुनकु बिच्चेयक
नावंटि अबलयेड चलमु साधिंचुट
तमकु धर्मंबु गादु
कावुन नन्नु करुणिंचि, ईटकु विच्चेसि,
मदीय वाञ्छितंबु साफल्यंबु नोंदिंचि,
रक्षिप प्रार्थिञ्चु दान
चित्तजुनि बारि कोर्वक
तत्तर पडि व्रासिनातु तप्पो ओप्पो
चित्तमुन कोपमेंचक
इत्तरि व्रोवंग रावे इवियै प्रणतुल्ल

चित्तगिंच वलेनु
इट्लु
सत्यभामा

Satvikabhinaya is taught with great care and delicacy in Kuchipudi Dance. They take minute care, while teaching Satvikabhinaya. Dr. Satyam demonstrates Satvikabhinaya for परुलन्न माट नम्मवद्दु a Javali of Dharmapuri Subbarayar.

The Kuchipudi dance is generally woven around complete epic themes by strictly adhering to the very definition of the term "Natya" in Bharata's Natya-Sastra. Rasaprakarana with Angika, Vachika, Sattvika and Aharya is an essential feature in performing Kuchipudi.

Every character introduces himself or herself with the song known as Pravesika-Daruvu. The character reveals his identity and the purpose of his coming. Earlier, a female character Satyabhama making Rangapravesam having been demonstrated now

Dr. Satyam demonstrates the pravesika-daruvu of a male character in his inimitable style. This piece is from Kshira-Sagara mathanam a dance–drama and the character making the Rangapravesam is Bali-Chakravarti–the Demon King.

Epilogue :

Sri Vedantam Lakshmi Narayana Sastri was one of the great exponents of this art. Dr. Vempati Chinna Satyam is his disciple. Dr. Satyam learnt his dance from Sri Tadepalli Perayya and Sri Vempati Satyam. He learnt the techniques of grace and majesty in dance from him and he is grateful to all of them. Dr. Satyam is a trend setter. As Alfred Tennyson rightly puts it :

> " The old order changeth yielding place to new. Lest one good custom should corrupt the world."

Any art has to adapt itself to the aesthetic sensibilities of the changing times. It is with this idea in view that Sri Vedantam Lakshmi Nasayana Sastry initiated women also into Kuchipudi dance which was forbidden to women till then. The art has advanced to such an extent today that at times we see women playing even male roles. Kuchipudi which was once following the Natya–Mela tradition has become a dance of international repute, thanks to the ceaseless efforts of dedicated, devoted and disciplined personalities like Dr. Vempati Chinna Satyam. He has proved that for Dance, like music, there are no geographical boundaries, all linguistic and geographical barriers disappear where only the art shines.

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ஆபிரகாம் பண்டிதர்
கர்நாடக இசைக்குப் புரிந்த தொண்டு

(டி. ஏ. தனபாண்டியன்)

சித்த வைத்தியம், இசை ஆகிய இரு துறைகளிலும் ஈடு இணையற்ற தொண்டுபுரிந்து பெரும்புகழ் அடைந்தவர் தஞ்சை ஆபிரகாம் பண்டிதர். சித்த வைத்தியத்துறையில் அரும்பாடுபட்டுப் பல மருந்துகளைத் தயாரித்து, மக்கள் உடற்பிணியைப் போக்குவதற்கு அவர் பாடுபட்டது போலவே, இசையை ஆராயும் பணியிலும் பல வருடங்கள் ஈடுபட்டுப் பண்டைத் தமிழ் மக்களின் இசைச் செல்வத்தை வெளிப்படுத்தினர். பத்தொன்பதாம் நூற்றாண்டின் பிற் பகுதியிலும், இருபதாம் நூற்றாண்டின் முற்பகுதியிலும் வாழ்ந்த அவர், இசை ஆராய்ச்சிப் பணியில் ஈடுபட்டது மல்லாமல், நல்ல பல தமிழ்ப்பாடல்களை இயற்றி கர்நாடக இசைக்கும் தமிழுக்கும் தொண்டு புரிந்துள்ளார்.

தோற்றமும் இளமைப்பருவமும்

திருநெல்வேலி மாவட்டம் தென்காசியை அடுத்த சாம்பவர் வடகரை என்னும் சிற்றூரில், தமிழன்னை செய்த தவப்பயனால், 1859-ஆம் ஆண்டு ஆகஸ்டு திங்கள் இரண்டாம் தேதி ஆபிரகாம், முத்துச்சாமி நாடாருக்கும் அன்னம்மாள் அம்மையாருக்கும் அருந்தவப்புதல்வராகத் தோன்றினர். முத்துச்சாமி நாடாரின் தந்தை சுப்ரமணிய நாடார், இயேசுபெருமானின் அருள்வாக்கினையும், மீட்பின் செய்தியையும் பற்றிக் கேட்டதின் பயனாக, கிறிஸ்தவ சமயத்தைத் தழுவிக்கொண்டார்.

ஆபிரகாம் தமது ஆரம்பக் கல்வியைச் சுரண்டையில் முடித்தபின்னர், சுரண்டைக்குக் கிழக்கேயிருந்த பன்றி குளம் என்னும் ஊரிலுள்ள உயர்தர ஆரம்பப்பள்ளியில் படித்தார். இங்கு எல்லாப்பாடங்களிலும் அவர் முதன்மை யாகத் தேறினர். பின்பு திண்டுக்கல்லில் இருந்த நார்மல் ஆசிரியப் பயிற்சிப்பள்ளியில் பயிற்சிபெற்றார். ஆசிரியர் பயிற்சியிலும் அவர் முதன்மையாகத் தேறினர். பின்பு இப் பள்ளியிலேயே அவர் ஆசிரியராகப் பணிபுரியும் வாய்ப்பை யும் பெற்றார்.

இசைப்பயிற்சி

ஆபிரகாம் சிறு வயதிலேயே இசையில் மிக்க ஆர்வம் கொண்டவராக விளங்கினார். பல பாடல்களைத் தாமே இயற்றிப் பாடும் திறமை பெற்றிருந்தார். எனினும், இசையை முறையாகப் பயிலவேண்டும் என்றும் எண்ணினார். அக்காலத்தில் திண்டுக்கல்லில் பிடில் வித்வானாக இருந்த திரு. சடையாண்டிப்பத்தர் என்பவரிடம் சென்று, சரளி வரிசைகள், அலங்காரங்கள், கீதங்கள், வர்ணங்கள், கீர்த்தனைகள் முதலியவைகளைக் கற்றுத்தேர்ந்தார். பின்பு அவர் தஞ்சையில் லேடி நேப்பியர் பள்ளியில் தமிழ் ஆசிரியாகப் பணியாற்றியபோது, தஞ்சை இராமசாமிகோயில் நாகசுர வித்வானிடம் சென்று இசையின் நுட்பங்களையெல்லாம் தெரிந்துகொண்டார். இவ்வாறு அவர் இளமையில் இசையில் பெற்ற பயிற்சி, தமிழில் பல கீர்த்தனைகளை இயற்றுவதற்கும், இசை ஆராய்ச்சி செய்வதற்கும் மிகவும் பயன் பட்டது.

தமிழ்ப்பாடல்கள்

தெலுங்கு, சமஸ்கிருதம், கன்னடம், ஆகிய மொழிகளில் அமைந்துள்ள கீர்த்தனைகளையும் பாடல்களையும் பொருள் தெரியாமல் பாடுவதினால், சங்கீதத்தில் அர்த்த பாவம் என்ற மேலான பாவத்தை விருத்திசெய்ய முடியாமல் இருப்பதைப் பண்டிதர் உணர்ந்தார். பொருளின்றி இனிய ஓசையை மட்டும் அந்நிய மொழிகளில் கேட்டு இன்புறுவதைவிட, இசையின் இனிய ஓசையோடு பொருளுமறிந்து பக்திரசமான கீர்த்தனைகள் பாடப்படுமானால், கேட்பவர்கள் யாவரும் நற்பயனடைவார்கள் என்பதைப் பண்டிதர் உணர்ந்தார். எனவே தமிழில் பல பாடல்களை எழுதி அவற்றிற்கு இசை அமைக்கும் பணியில் ஈடுபட எண்ணினார்.

ஆபிரகாம் பண்டிதர் முதன் முதலில் தம் இல்லத்திலுள்ள சிறுவர்கள் இசையில் பயிற்சிபெறவேண்டும் என்றும், அவர்கள் சொற்பிழை, சுரப்பிழை, தாளப்பிழை முதலியவை இல்லாமல் தமிழ்ப்பாடல்களைப் படிக்கவேண்

டும் என்றும் விரும்பினூர். அதற்கு அவர் தாமே சுமார் 96 தமிழ்ப்பாடல்களை இயற்றியுள்ளார். இவற்றில் கீதம், சுரஜதி, கிருதி, வர்ணம் முதலியவை அடங்கும். முதலில் உள்ள 41 உருப்படிகள் தஞ்சாவூர் சங்கீத வித்வான் திரு. ஜெகந்நாதபட்டுகோஸ்வாமி அவர்களால் கற்பிக்கப்பட்டும், பிழைபார்க்கப்பட்டும் உள்ளன. பின்னுள்ள 55 உருப்படிகள் தஞ்சாவூர் அரண்மனைச் சங்கீத வித்துவான் வைணிகர் திரு. வேங்கடாசலம் ஐயரவர்களால் வீணையில் கற்பிக்கப்பட்டும் பிழைபார்க்கப்பட்டும் உள்ளன. இந்த 96 உருப்படிகளில் சுமார் 50 உருப்படிகள் தஞ்சாவூர் சங்கீத வித்துவான் திரு. சாமியாபிள்ளை அவர்களால் பிள்ளைகளுக்கு வாய்ப்பாட்டாகச் சொல்லிக்கொடுக்கப்பட்டன. சுரஜதிகளுக்கும், வர்ணங்களுக்கும் எளிதான நடையில் பண்டிதர் தமிழ் சாகித்தியம் இயற்றியுள்ளார். இப்பாடல்கள் அடங்கிய நூல் ''கருணாமிர்த சாகரத்திரட்டு'' என்ற பெயரில் 1907-ஆம் ஆண்டு வெளியாயிற்று. இந்நூல் ஹோ அண்டு கம்பெனியரால் பதிப்பிக்கப்பட்டது.

புரந்தரதாசர் 15-ஆம் நூற்றாண்டின் பிற்பகுதியிலும் 16-ஆம் நூற்றாண்டின் முற்பகுதியிலும் வாழ்ந்தவர் (1484—1564). குழந்தைகளும் சிறுவர்களும் கற்கும் பொருட்டு புரந்தரதாசர் ஸ்வராவளி, அலங்காரங்கள், கீதங்கள் முதலியவற்றைக் கன்னடத்திலும், சம்ஸ்கிருதத்திலும் இயற்றினூர். மாயாமாளவகௌளை இராகத்தில் சங்கீத வித்தையை ஆரம்பிப்பது என்ற சம்பிரதாயத்தை ஏற்படுத்தியது அவர்தான். பெரியோர்கள் இசையில் வல்ல இவருக்குக் கர்நாடக சங்கீத பிதாமகர் என்னும் பட்டத்தைச் சூட்டினர்.

புரந்தரதாசர் குழந்தைகள் எளிதாகக் கற்கும் பொருட்டு மலஹரி இராகத்தில் பிள்ளையார்கீதம், மஹேஸ்வரகீதம், விஷ்ணுகீதம் போன்றவைகளைக் கன்னடத்தில் எழுதிவைத்தார். தமிழப்பாடல்களின் அத்தியாவசியத்தையும் சிறப்பையும் உணர்ந்த ஆபிரகாம் பண்டிதர், குழந்தைகள் தாங்கள் பாடும் பாடல்களைக் கிளிப்பிள்ளைகள்போல் படிக்காமல், பொருளை உணர்ந்து தமிழில் அர்த்த பாவத்துடன் பாடவேண்டும் என்று விரும்பினூர்.

அக்காலத்தில் விஷ்ணு தோத்திரமாக அமைந்த "பதுமநாபா பரமபுருஷா பரஞ்சோதி ஸ்வரூபா" என்ற கன்னட கீதத்திற்கு ஆபிரகாம் பண்டிதர் இவ்வாறு தமிழ் சாகித்தியம் இயற்றியுள்ளார்.

இராகம்: மலஹரி, தாளம்: திரிபுடை

/3 00 /3 00 /3 00 /3 00

ரி ச த சா சா ம க ரி ம ம பா ச தா த ப ம ப த த ப
ம க ரி ச

உன்னத உச்சித நேசா ச தா தரும் சத்ய ரூபா
வாசா அருள்

ப ம ப தச் தச் ரி ச் த த த ப பா ப ம ரி ம ம
த ச் த ப பா பா

பரமபதம்தர உலக அடியார் அருளும்
நலம்பெற கேட்டிடும் தா தா

த த ப ரி ம ம க ரி சா சா ச த த த ப பா ம
பா ப ம ம க ரி ச

விமலனுகிய வேதனுனதடி வாழ்த்தித் வாரும்
துதித்திட வரந்தர

இதுபோன்று ஸ்ரீராகம், சுத்த சாவேரி, நாட்டை முதலிய இராகங்களில் அமைந்த கீதங்களுக்குத் தமிழ் சாகித்யம் இயற்றியுள்ளார். பல சுரஜதிகளுக்கும், வர்ணங் களுக்கும் ஆபிரகாம் பண்டிதர் தமிழில் சாகித்தியம் எழுதி யுள்ளார்.

ஒரு பாடலில் சுரமும் சாகித்தியமும் ஒரே எழுத்தில் ஒன்றுபோல் அழகுற அமைந்திருந்தால், அதை ஸ்வராட் சரம் என்று அழைக்கிறோம்,

கமாஸ் சுரஜதியில் பல்லவியிலும் இரண்டாவது சரணத்திலும் இவ்வாறு ஸ்வராட்சரம் அழகுற அமைந் துள்ளது.

இராகம். கமாஸ் தாளம். ஆதி.

4 0 0

பல்லவி

ச்ா ச்ா ச்ா நி த நீ

பமகா மப மா மா மா சம கமா பா தா நி

கா வா வா பரனே

கருணு கர னே தேவா கதி தரு பா தா நீ

சரணம்-2

தா ; ; த நி த ப ம க

ம ப த நி தா ; ; தக் ரி ச்ா ரி ச் நி த நி

தா திருமரி

மகவெனுமனி தா . , த க மைபாடிடவரமும்

தா ; ; க ம ப தா

நிக் ரி ச் நி தா ; ; ச் தி தா, ரீ ச் நி த நி

தா. . சுகமுந்தா

அனுதினமுந் தா . . அனங் தா. உலகிதினில்

காம்போதி, பைரவி, கல்யாணி இராகங்களில் அமைந்த அடதாள வர்ணங்களுக்குத் திரு. பண்டிதர் தமிழ் சாகித்தியங்கள் இயற்றியுள்ளார். திரு வடிவேலு இயற்றிய ''ஸரஸிஜப நாபா நின்னு'' என்று துவங்கும் காம்போதி இராக அடதாள வர்ணம் மூன்றுவது சரணத்தில் ஸ்வராட்சரம் இவ்வாறு அமைந்திருப்பதைக் காணலாம்.

15 /5 0 0

மா ; ; ப த மா மா த மா

ப த நி த ப க ம பா ; ,

மா ப ச் நி த நி த ப ம க ரி க சா, ரி ச நி ப்ா த் சா ரி க

ம ரி க

மாபுவிமானிடர்

தருமா துயர்பட மா ன மா ற

தி ற மா.

எனதினியபெரு மா மகிழவா ருமா பரம

பெரும்

சங்கீத மும்மூர்த்திகளில் ஒருவராக விளங்கிய தியாக ராஜர் இயற்றிய தெலுங்கு கிருதிகளில் சிலவற்றின் மெட்டில் ஆபிரகாம் பண்டிதர் தமிழ் சாகித்தியம் இயற்றியுள்ளார். ''எந்தவேடுகொந்து''—சரஸ்வதி மனோகரி, ''நன்னு கன்னதல்லி''—சிந்துகன்னடா, ''மருகேலரா''—ஜெயந்தஸ்ரீ போன்ற கிருதிகளின் மெட்டில் தமிழ்ப்பாடல்கள் இயற்றியுள்ளதை உதாரணமாகக் கூறலாம்.

இராகம். ஜெயந்தஸ்ரீ தாளம். ஆதி.

ஆ. ச க ம த நி ச்

அ. ச் நி த ம ப ம க ச.

பல்லவி

வரந்தரவே—வாவா தேவா.

அனுபல்லவி

நிரந்தரமாக நின்னைநான் புகழ
மறந்திடாதுன்னை வாழ்த்தியே மகிழ

சரணம்

அன்னைதந்தையருள் அன்பனும் நீ குரு
மன்னனும் நீ பெரு வாழ்வும் தேவதரு
உன்னையன்றி வேறு உற்ற துணையாரு
என்னையே கண்பாரும் என்றும் துதி கூரும்.

சிந்துகன்னடா இராகத்தில் ''நன்னு கன்னதல்லி'' என்று துவங்கும் தியாகராஜர் கிருதியின் மெட்டில் ஆபிரகாம் பண்டிதர் இவ்வாறு தமிழ் சாகித்தியம் இயற்றியுள்ளார்.

இராகம். சிந்துகன்னடா தாளம். ஆதி.

ஆரோ. ச ம க ம ரி க ம ப ச்

அவ· ச் நி த ப ம க ரி ச.

பல்லவி

மண்ணுலகமிதில் மாபாவிநான்—மாதயாளுநீ
மன்னித்தாளுவாய்.

அனுபல்லவி

எண்ணலாகுமோ என் பெரும் தீவினை
ஏழைநான் இதற்கே என்ன செய்குவேன்.

சரணம்

பாவப்பாரம் சுமந்தே தவித்தேங்கினேன்.
மிகவும் வாடி பூமியில் முழுதும் தேடினேன்
பாவப்பாரம் தீர்க்கும் பவநாசனே
பவம் தீரவே பாதம் நாடினேன்.

பண்டிதர் தமது வாழ்வின் ஒவ்வொரு சந்தர்ப்பத்திலும் தம்முடைய அனுபவங்களையெல்லாம் தமிழ்ப்பாடல்களாக இயற்றி, இறைவனைத் துதித்துப் பாடினார். அதிகாலையில் அவர் இறைவனைப்பற்றித் தியானித்துக் கொண்டிருப்பது வழக்கம். தம் உள்ளத்தில் தோன்றிய சிந்தனைகளையெல்லாம் பாடலாக இயற்றி, அவைகளைப் பாடி இன்புறுவார். பேஹாக் இராகத்தில் அவர் இயற்றியுள்ள ஒரு பாடலைப் பார்ப்போம்.

இராகம். பேஹாக் தாளம். ஆதி.

பல்லவி

கண்டேன் என் கண்குளிர—கர்த்தனை இன்று

அனுபல்லவி

கொண்டாடும் விண்ணோர்கள் கோமானைக் கையிலேந்திக்

சரணம்

(1) மண்ணோர் இருள்போக்கும் மாமணியை
விண்ணோடும் வேண்டி நிற்கும் விண்மணியைக்
கண்மணியைக்

(2) தேனை திகட்டாத தெள்ளமுதை
கோனை என் குருவை குலந்தழைக்கும் ஆரமுதை

இறைவனைத் தாயாகவும், தந்தையாகவும், சற்குருவாகவும், ஞானமணவாளனாகவும் பாவித்து, இறைவன் மீது

காதலாகிக் கசிந்துருகிக் கண்ணீர் மல்கி அவர் பாடிய பாடல்கள் நம் உள்ளத்தை உருக்கும் வகையில் அமைந்துள்ளன.

பரம்பரைப் பாடல்கள்

இவை தவிர, சில பரம்பரைப் பாடல்களின் மெட்டுகளிலும் ஆபிரகாம் பண்டிதர் பாடல்கள் இயற்றியுள்ளார். மணமகனையும் மணமகளையும் ஊஞ்சலில் இருத்திப் பெண்கள் எல்லோரும் சேர்ந்து ஊஞ்சலை ஆட்டி உற்சாகமாகப் பாடுவது லாலிப்பாடல். தமிழகத்தில் இன்றும் இப்பழக்கம் இருந்து வருகிறது. லாலிப்பாடல் பெரும்பாலும் நவரோஜ் இராகத்தில் அமைந்திருக்கும்; பெண்கள் பாடும் போது நாகஸ்வர வித்வானும் சேர்ந்து இப்பாடலை வாசிப்பார்.

இராகம். நவரோஜ். தாளம். ரூபகம்.

வானம் புவியாவும் செய்த—வல்லவா தேவா
ஏழையுருவாக வந்த
இன்பமே வாவா—லாலிலாலையா லாலீ.

ஆதாரம் ஆறில்நின்று ஆடிவரும் அருளே
ஆதரம் உன்னையன்றி
ஆருண்மைப் பொருளே—லாலிலாலையா லாலீ.

வேல்வாயில் மாண்டுயிர்த்த மெய்கொண்ட பாலா
ஆலமுண்டு அமுதளித்த
ஆபிரகாம் தேவா—லாலிலாலையா லாலீ.

இசை ஆராய்ச்சி

பண்டிதர், தமது வாழ்வின் பிற்காலத்தில் அதிகமாக இசை ஆராய்ச்சியில் ஈடுபட்டார். பண்டைத்தமிழ் நூல்களில் இசைத்தமிழைப்பற்றிச் சொல்லப்பட்டவைகளையெல்லாம் ஆழ்ந்து படித்து அவைகளைப்பற்றிப் பல நாட்கள் சிந்தித்துக்கொண்டிருந்தார். ஒரு ஸ்தாயியில் உள்ள பன்னிரு சுரங்களையும் பழந்தமிழ் மக்கள் எவ்வாறு கண்டுபிடித்தனர்? ஒரு ஸ்தாயியில் உள்ள சுருதிகள்

எத்தனை? இப்படிப் பல கேள்விகள் அவர் உள்ளத்தில் எழுந்தன. இவற்றிற்கெல்லாம் அவர் விடைகாண முயன்ருர்.

''அரியவற்றுளெல்லாம் அரிதே பெரியாரைப்
பேணித் தமராக் கொளல்''

என்ற பொய்யாமொழிப் புலவரின் வாக்கின்படி இசை விற்பன்னர்களையும், தமிழ் அறிஞர்களையும் போற்றி, அவர்களின் நட்பைப் பெறுவதையே அரிய பேருக அவர் கருதினுர். அவர்களிடம் இசைபற்றிய உண்மைகளை விசாரித்து வந்தார். அக்காலத்தில் இசைத்துறையில் சிறந்து விளங்கிய அரிகேசநல்லூர் முத்தையா பாகவதர், மைசூர் அரண்மனை வித்துவான் வீணை சேஷண்ணு, விஜயநகரம் சம்ஸ்தான வித்துவான் வைணிக சிரோமணி வேங்கடரமணதாஸ், தஞ்சை பிடில் வித்துவான் பஞ்சாபகேச பாகவதர் ஆகியோர்களிடமும், தமிழ் இலக்கியத்துறை அறிஞர்களிடமும் தொடர்புகொண்டு, இசை ஆராய்ச்சி நடத்திவந்தார். 1912 முதல் 1917-ஆம் ஆண்டுவரை உள்ள காலத்தில் தஞ்சையில் ஏழு இசை மாநாடுகள் நடத்தி, இசையில் தேர்ச்சிபெற்ற பல பெரியோர்களின் கருத்தைத் தெரிந்து கொண்டு, ஆய்வுப்பணியைத் தொடர்ந்து செய்துவந்தார்.

பண்டிதர் இசைத்தமிழ் ஆராய்ச்சியில் தமது உடல், பொருள், ஆவி அனைத்தையும் அர்ப்பணித்தார் என்று சொன்னுல் அது மிகையாகாது, ஏழு ஆண்டுகள் இடைவிடாது உழைத்து சுமார் 1200 பக்கங்கள் கொண்ட ''கருணுமிர்தசாகரம்'' முதல் புத்தம் என்னும் இசைத் தமிழ் ஆராய்ச்சி நூலை 1917-ஆம் ஆண்டு வெளியிட்டார்.

இந்நூலில், இசை, பழங்காலத்தில் இயல், இசை, நாடகம் என்னும் முத்தமிழில் ஒன்ருய் இருந்தது என்பதும், தமிழ்மொழியின் பழைமையும், இசைத்தமிழ் பற்றிய விவரமும் கொடுக்கப்பட்டுள்ளன. இன்னும் சுரம், சுருதிகள், நுட்ப சுருதிகள், பழங்காலத்தில் வழங்கிவந்த தமிழ்ப்பண் முறைகள், யாழ்பற்றிய விவரங்கள், கிரகசுரம் மற்றும் முறை முதலியவைகளும் விவரமாக விளக்கப்பட்டுள்ளன.

ஆபிரகாம் பண்டிதர் 1916ம்-ஆம் ஆண்டு பரோடாவில் நடைபெற்ற, அகில இந்திய சங்கீத மாநாட்டில் கலந்து கொண்டு, நமது சங்கீதப் மேல்நாட்டார் கண்டறியாத இசை நுணுக்கம் கொண்டது என்றும், 24, 48, 96 போன்ற நுட்ப சுருதிகள் கொண்டது என்றும், பல விளக்கங்களுடன் நிறுவினர். அவர் கண்ட உண்மைக்கு ஆதாரமாக சிலப்பதிகாரம் போன்ற பல பண்டைத் தமிழ் நூல்களிலிருந்து பல மேற்கோள்களைக் காட்டியிருக்கிருர்.

ஓர் ஆரோகண-அவரோகணத்தில் ராக சஞ்சாரம் எழுதவும், கீதம் எழுதவும், கீர்த்தனம் எழுதவும் கூடிய ராகஸ்புட முறையைப்பற்றி அவர் கருணுமிர்தசாகரம், இரண்டாவது நூலில் எழுதி வெளியிட எண்ணியிருந்தார். ஆனுல் அதை முடிக்குமுன்பு 1919-ஆம் ஆண்டு ஆகஸ்டு மாதம் 31-வது நாள் அவர் இறைவனின் திருவடி அடைந்தார். பண்டிதரின் மகளும் என் தாயாருமான திருமதி மரகதவல்லி துரைப்பாண்டியன் அம்மையார், தமது தந்தை காட்டிய வழியைப் பின்பற்றிக் கருணுமிர்தசாகரம் இரண்டாம் புத்தகத்தை எழுதி முடித்தார். பண்டிதரின் மூத்த புதல்வரான டாக்டர் ஆ. சுந்தரபாண்டியனுல் இந்நூல் வெளியிடப்பெற்றது.

சங்கீத சாஸ்திரத்தின் அடிப்படையாய் விளங்கும் சுருதிகளைப்பற்றி ஆராய்ச்சி செய்தும், பழந்தமிழ் மக்கள் வழங்கிவந்த இசைத்தமிழ் பற்றிய அரிய விஷயங்களை விளக்கியும், இராகத்தை ஸ்புடம் செய்யும் முறையை இசையுலகிற்கு அறிமுகப்படுத்தியும், பல தமிழ்ப்பாடல்களை இயற்றியும், ஆபிரகாம் பண்டிதர் கர்நாடக இசைக்குச் செய்த தொண்டு போற்றுதற்குரியது. இசைத்துறையில் பண்டிதர் செய்திருக்கும் ஆராய்ச்சிகள் நமக்குக் கிடைத்திருக்கும் அரிய செல்வங்களாகும்.

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The Last Scion of the Dikshitar Family

T. S. PARTHASARATHY

During December 1983 the Music Academy published the fifth and final part of the Tamil script edition of the 'Sangita Sampradaya Pradarsini' of Subbarama Dikshitar to describe which the only approximate English expression would be 'monumental'. The two volumes of the Telugu original, printed with specially-cast types at the Vidya Vilasini Press, Ettayapuram in 1904, comprise, among other subjects, the following and extend to 1700 pages :

1) The biographies of persons noteworthy in the history of music from the times of Sarngadeva (13th century) to those of Subbarama Dikshitar himself ;

2) Two sections devoted to the science of music viz. the Sangita Lakshana Prachina Paddhati and the Sangita Lakshana Sangraha ;

3) An exhaustive tabular statement of Ragas - Raganga, Upanga and Bhashanga - with their murcchanas ;

4) The main text of the work giving the 72 melas and their janyas with their raga lakshanas, explanation of special characteristics, their lakshana gitas, sancharis and illustrative compositions ;

5) 170 gitas of Venkatamakhi, 229 kritis of Muthusvami Dikshitar, 10 prabandhas, 41 chitta tanas, kritis of various composers and over a hundred other pieces like Suladis, Varnas, Svarajatis, Darus, and Padams including some in Tamil.

The Pradarsini is thus the most massive thesaurus of information on Carnatic music and like the Dictionary of Dr. Johnson, it was compiled single-handed by Subbarama Dikshitar.

With grants-in-aid from the Sangeet Natak Akademi, the Music Academy commenced publishing the Tamil script edition from 1961 and completed the voluminous work by the end of 1983.

I had the privilege of editing the fifth volume and seeing it through the press. As I went on checking the manuscript, my esteem for Subbarama Dikshitar rose skyhigh and I was overwhelmed with wonder at his unique scholarship, research acumen, insatiable curiosity and honesty of purpose. For these qualities, he can be compared to Dr. V. Swaminatha Iyer, the doyen of Tamil literature. Both were orthodox Brahmins belonging to the old school and ways of living, but few modern scholars can compete with them for their modernity of outlook, integrity and prodigious industry. Dr. Iyer trod from village to village in search of manuscripts while Dikshitar, living in the remote village of Ettayapuram down South, collected, like the honey-bee, information from every possible source and stored it up. One should remember that there were few printed editlons of musical texts in his times and he had to collect data from manuscripts which he seems to have acquired in good number. In fact, when Vishnu Narayan Bhatkhande, the lakshanakara of Hindustani music, met Dikshitar at Ettayapuram in 1904, he was able to collect from the latter the manuscript of the 'Chaturdandi Prakasika' of Venkatamakhi which he carried to Bombay and got printed there.

Illustrious Family

Like the Bach family of Germany, the Dikshitar family of Tamil Nadu, has rendered yeoman service to music. The patriarch of this family was Ramasvami Dikshitar who was born at Virinchipuram in 1735. He belonged to the Autra Vadama community of Tamil Brahmins. Owing to the unsettled political conditions of the Kanchipuram area, the family left Virinchipuram around the year 1742 and settled down at Govindapuram near Tiruvidaimarudur. Ramaswami lost both his parents one after another but somehow managed to do Veda adhyayana and learn Sanskrit and Telugu. He had a predilection for music and became the disciple of the great Virabhadrayya at Thanjavur to learn vocal music. He later practised the Vina under the guidance of Venkata Vaidyanatha Dikshitar, who belonged to Venkatamakhi's family, and became an authority on the 'Chaturdandi Prakasika' of Venkatamakhi. He was honoured by the then ruler of Thanjavur. Ramaswami Dikshitar settled down at Tiruvarur and was patronized by Muthukrishna Mudaliar of Manali near Madras. He was a composer in his own right and has left a large number of sparkling com-

positions like varnams, darus and kirtanas besides ragamalikas, his 'Natakadi vidyala' being one of the longest ragamalikas in Carnatic music. It is well known that he was the first composer to write a prabandha in the Hamsadhvani raga which later became popular at the hands of Tyagaraja and Muthuswami Dikshitar.

Three Talented Sons

Ramaswami Dikshitar had three sons and a daughter. The sons were Muthusvami, Chinnasvami and Balasvami and the daughter Balamba. Of the three sons, Muthusvami was the most illustrious and came to be ranked with Syama Sastri and Tyagaraja thus forming the immortal Trinity. His greatness as a composer is too well-known to need reiteration in this article which, in the main, deals with Subbarama Dikshitar and his work.

The next son, Chinnasvami Dikshitar (1778–1823) also appears to have been a scholar, musician and composer and was honoured by Manali Chinnayya Mudaliar. He was an expert in singing the Nagasvarali raga. Two of his compositions, 'Ganalola karunlavala' in Todi and 'Narayananda' in Kalyani on the divine sage Narada are known. He passed away at Madurai in his 45th year when he was on a pilgrimage with his younger brother Balasvami Dikshitar.

Balasvami Dikshitar (1786-1859) was the last of the brothers and was a versatile personality. His original name was Balakrishna. He was a Telugu scholar and an adept in playing the Vina, Svarabat, Violin, Sitar and Mridangam. He was also a musicologist. Manali Chinnayya Mudaliar arranged for Balasvami to learn the Violin from an European violinist at Madras for three years and Balasvami then switched over to Carnatic music. After the death of his brother Chinnasvami at Madurai, Balasvami migrated to Ettayapuram where the ruler, in recognition of the former's proficiency in music, appointed him as the Asthana Vidwan and music teacher to his son Kumara Eddappa. Eddappa later became the ruler of Ettayapuram and showered gifts on Balasvami Dikshitar for his extraordinary talent in composing various kinds of compositions. It is common knowledge that Muthusvami Dikshitar later joined his brother at Ettayapuram and passed away there in 1835.

A Sterling Composer

Seven Telugu compositions of Balasvami Dikshitar are extant and they are of sterling quality. These comprise a Tana Varna, three kritis and three darus. He was perhaps not a scholar in Tamil and merely set to music a chauka varna, a padam and a svarasthana padam in Tamil written by Kadigai Mukku Pulavar. Balasvami was an expert in blending the svara and the sahitya in an exquisite manner. Unexpected turns, yati patterns, and small but tricky makutams are the remarkable features of his varnas. The long pauses in his Chalanata varna are noteworthy. Rudrapriya seems to have been his favourite raga and he composed two pieces in this raga with beautiful chitta svaras. In fact, chittasvaras appear to be his speciality, his *magnum opus* being the chittasvara to Kumara Eddappa's Todi kriti 'Gajavadana'. The Tamil svarasthana padam has a chittasvara of two avartas which, when sung as a whole in the reverse order, gives back the same chittasvara.

Balasvami's compositions are not very popular because of the element of "narastuti" or human glorification in them. Most of them are in praise of the rulers of Ettayapuram. But musicians like him perhaps thought that there was nothing wrong in this as the rulers were not only mere patrons but scholars and connoisseurs of a high order and there was great affection and rapport between the Vidwan and his patron.

The Last Scion

Subbarama Dikshitar, (1839-1906) the last scion of this illustrious family, was the grandson of Balasvami Dikshitar through his daughter Annapurni. As the three Dikshitar brothers had no male issue Kumara Eddappa Maharaja advised Balasvami to adopt his grandson as his son. (Subbarama Dikshitar describes himself as the 'son of Muthusvami Dikshitar' in the title page of the Sangita Sampradaya Pradarsini). Balasvami brought the young Subbaraman to Ettayapuram at the age of five and taught him Sanskrit, Telugu, music and Vina.

Saga of Sacrifices

Coming back to the 'Sangita Sampradaya Pradarsini', the publication of this veritable reservoir of musical compositions is a

saga of many sacrifices on the part of A.M. Chinnaswami Mudaliar and Subbarama Dikshitar. Mudaliar was an official in the Secretariat at Madras and his greatest ambition in life was to collect and publish authentic versions of great masters like Tyagaraja in European notation so that music lovers in the Occident could appreciate the beauty of Indian music. In order to achieve this noble object Mudaliar started his quest for authentic versions of Tyagaraja kritis. He contacted the three main schools of pupils of Tyagaraja, examined manuscripts and heard versions sung by Vidwans. He found to his dismay that in most cases only the sahityas had been written down and not the notation, which if at all written lacked exactness. At last he found satisfaction in the versions furnished by Walajahpet Krishnasvami Bhagavatar, direct disciple of Tyagaraja and son of Walajahpet Venkataramana Bhagavatar. Mudaliar managed to collect from the Bhagavatar as many as 600 (or 800) songs with notation. As regards their authenticity, Mudaliar wrote in his 'Oriental Music in European Notation ' :—

"For the purpose of annotating Tyagarajayya's works, which are by far the most scientific, charming, voluminous and variegated in all Dravidian music, the services of Krishnaswami Bhagavatar one of the most intelligent and trusted among the last pupils of the great master, have fortunately been secured and have proved to be of the greatest value and utility. The great loyalty and devotion with which he has preserved in its integrity every one of the productions of his Guru, the admirable precision and scientific accuracy with which he repeats every sangati in the same way as he first sang it, (a rare virtue among modern vocalists).......“these are qualifications worthy only of such a disciple of such a Guru".

Mudaliar now started publishing his collection in instalments as a periodical and sold it for one anna (about 6 paise) a page ! He set up a press of his own and spent all his savings in pursuing his self imposed mission.

After completing about 60 kritis Mudaliar happened to meet Subbarama Dikshitar at Ettayapuram. When he requested Dikshitar to supply the kritis of Muthusvami Dikshitar, the latter pointed out the futility of publishing Carnatic music in staff notation or even in the ordinary SRGM notation without suitable symbols for

the gamakas. Mudaliar temporarily suspended his work and decided to publish in collaboration with Dikshitar, all the kritis of Muthusvami Dikshitar and others in the Telugu script with gamaka signs evolved by them. Thus came into existence, in 1904 the most precious of all treatises on music—the 'Sangita Sampradaya Pradarsini'. But the tragedy of it was that Chinnasvami Mudaliar, who had lost his sight, health and savings, did not survive to see his brain child.

The prodigious labour involved in writing the entire notation with special symbols and seeing the pages through the press may well be imagined.

Precious Heritage

The 'Sangita Sampradaya Pradarsini' is the precious gift of Subbarama Dikshitar to posterity. The book opens with biographical details of about 77 musicians, composers, musicologists and patrons commencing from Sarngadeva to Subbarama Dikshitar himself. Dikshitar is a truthful chronicler. He makes no attempt to pass on doubtful information to posterity. Wherever possible, he mentions the Saka year and the Christian Era by adding 78. He invariably mentions the community to which the subject belonged, his gotra and even the sutra. He cites inscriptions and copper plates and quotes verses from original works to drive home his points. He has a clear historical perspective and where actual dates are not available, he gives the approximate period. He has given valuable information about his own (Dikshitar) family but admits that he had to seek the help of one S. Radhakrishnayyar, Principal of the Pudukottah Maharaja's College, for details about Tyagaraja. The following are interesting tid-bits from the biographical portion.

1) He mentions 1775 as the year of birth of Muthusvami Dikshitar but does not mention the month or the date. He nowhere states that Muthusvami Dikshitar was exposed to Hindustani music during the latter's five-year stay at Benares.

2) His statement that Giriraja Kavi was the maternal grandfather of Tyagaraja has been disproved by later research at the Sarasvati Mahal Library at Thanjavur. Giriraja Kavi was different from Giriraja Brahmam, the paternal grandfather of Tyagaraja.

3) When Subbarama Dikshitar, as a young man, sang his compositions before H. H. the Sankaracharya at Kumbakonam, the audience consisted of Vina Subbukutti Ayya (grandson of Pachimiriam Adiappayya), Tirumalarajanpattinam Ramudu Bhagavatar (the author of the Bhajana tunes of Ashtapadis) and Tirukkadaiyur Bharati, disciple of Muthusvami Dikshitar. This enables us to decide the dates of these musicians.

4) Subbarama Dikshitar says that Ghanam Sinayya, the author of padams with the 'Mannaru ranga' mudra, was a Sri Vaishnava, patronized by Vijayaranga Chokkanatha Nayak of Madurai. Dikshitar quotes from a Telugu prabandha 'Sasanka Vijayam' attributed to Sinayya, who was perhaps a contemporary of Kshetrajna.

Part V of the Pradarsini, recently published by the Music Academy, contains a total of 16 ragamalikas, composed by members of the Dikshitar family in Appendix 'A' and 55 variegated compositions by 28 composers. In addition to the Trinity and other well-known composers, the following less known composers are introduced to the music world :

Muthukumara Pulavar
Kuppuswami Ayya
Ayyasami Nattuvanar
Svayamprakasa Yatindra
Venku Bhagavatar
Venkatesvara Eddappa Maharaja
Srinivasayya
Vaikuntha Sastri
Akkul Swami
Jagannatha Chetti
Dorasamayya
Giriraja Kavi
Panchapagesa Bhagavatar

Epilogue

Before I close this article I wish to give the reader some idea of the versatility and industry of the savant Subbarama Dikshitar who was 70 when he commenced compiling his magnum opus. By then he had emerged as the greatest musicologist of the 19th century, overshadowing Rajah Saurindra Mohan Tagore, V. N. Bhatkhande, Chinnaswami Mudaliar and Abraham Panditar.

He composed sancharis for all the Raganga and Janya ragas set to Tala, eight Tana Varnas, one Jatisvaram, one Svarajati, two Chauka Varnas, one Pada Varna, one Pada, three Darus, one Svarasthana Pada, 11 Kritis and 10 Ragamalikas. The ragas covered include rare ones like Paraju, Maruva, Nagagandhari, Balahamsa, Natanarayani, Nagasvaravali and Yamunakalyani. But his master-piece is the Raganga Ragamalika 'Ee Kanakambari' which covers all the 72 Raganga ragas of Venkatamakhi. One Krishna Kavi (most probably his Telugu teacher Vilattikulam Krishnayya Amatya) wrote the sahitya for this Ragamalika. In this feat, he stands on a par with Maha Vaidyanatha Iyer who wrote the 'Mela Ragamalika' following the Kanakangi nomenclature. Dikshitar also rendered into Tamil prose the Mahabharatam in Telugu verse composed by the three poets Nannayya, Tikkana and Errapragada. But the supreme sacrifice he made in his life was his parting with his precious musical heirloom. Mudaliar's appeal to Subbarama Dikshitar was to put down in writing and notation *everything* that he knew "without hiding anything" and Dikshitar implemented his promise to the last letter.

(Courtesy--SHANMUKHA, Bombay)

Sanchari Bhava in Bharata Natyam

Lakshmi Viswanathan

Chapters VI and VII of the Natya Sastra can undoubtedly claim to be vital and indispensable to any serious student of dance. Detailing the concept of Rasa and Bhava, this section of the Natya Sastra plays an important role in histrionics. The importance of Rasa and Bhava in Indian art was given a multidimensional brilliance by Abhinava Gupta—the foremost among the elucidators of Bharata's theories. Others followed, elaborated and added only to put the place of Rasa and Bhava on a stronger pedestal.

To the aesthete, to the cultivated viewer, to the educated mind, to the sensitive Rasika, to the Sahrdaya, the concept of Rasa and Bhava is the soulforce of artistic representation without which mere skill of techniques however appealing are liable to pall after fleeting and superficial impressions.

In dance, Bhava and Rasa are an inseparable twin concept. The foundation of Rasa (aesthetic experience) is Bhava. Therefore he role of Bhava in creating a lasting and inexplicably indelible impression on the viewer, its power to elevate the mind, its ultimate tgoal of sublime selfless bliss, cannot be overemphasized. One recalls to mind the words of Ananda Coomaraswamy on Rasa—"It is super-sensuous, hyper-physical, and the only proof of its reality is to be found in experience." Rasa is a concentrated knowledgable identification of spectator with spectacle.

Aesthetic state of consciousness, aesthetic pleasure, these traditional identifications seem oversimple when talking of Rasa. Rasa means both tasting and what is tasted. It is relishable, it is blissful and it is akin to the Ananda of Brahma anubhava.

In dance what enables the realisation of Rasa ? What gives birth to Rasa? It is a combination. An amalgam, an interplay of Determinants, (Vibhava), that is, the causes of emotion, namely the Nayika or heroine and Nayaka the hero, and the objects that excite emotion like qualities, actions and environment. Then we

have the consequents, (Anubhava) which are the indications of feeling. Finally and most crucially, the Transitory mental states. (Sanchari or Vyabhichari Bhavas).

The Natya Sastra lists thirty three transitory mental states as being accesory and temporary, which come and go, which are fleeting moments of expressed emotion and which aid the manifestation of the eight principal Rasas. The variety of combinations of light and dark shaded variations of transient mental states that come into play, to establish a particular Rasa, is like an ever-changing kaleidoscope. Bharata's list of thirty three is not exhaustive because he himself gives variations which add on to the number, and later writers have considerably enlarged the list.

From the practical and oral tradition that has come down to us by way of Natyaeharyas and a few enlightened performing artistes, the concept of Bhava-Abhinaya using Sanchari Bhavas towards establishing Rasa has established a firm link with the theories of Bharata as elucidated by Abhinava Gupta. One point emerges crystal clear—Srngara Rasa reigns supreme. The Sthayi Bhava of Srngara is Rati. It is this Sthayi Bhava which through a harmonious blending of appropriate Vibhavas, Anubhavas and Sanchari Bhavas gets established as the delectable queen of Rasas—Srngara. The superiority of Srngara in commanding the contribution of a multitude of Sanchari Bhavas towards establishing itself as a Rasa is undoubtedly due to its own versatility in presenting the dual possibilities of Sambhoga Srngara and Vipralambha Srngara - love in union and love in separation. Further, it is only Vipralambha Srngara which gives greater scope for a variety of fleeting emotions. The limitations of Sambhoga Srngara are inherent in its lack of such changes in emotion. The spice of change, the mixture of several fleeting moods and responses kindle certain unfathomable depths in expression when Vipralambha Srngara is portrayed. This was well understood and exploited by poets like Amaruka, Kalidasa, Vaggeyakaras like Kshetrajna, Jayadeva and Annamacharya. The soul giving force in Vipralambha Srngara which treats of a multitude of facets in the given situation of separation is the ray of hope where union is recapitulated and reunion is longed for. The bridge is a series of transient emotional flashes.

The mysticism of separation which was the underlying element of the Saivite and Vaishnavite Bhakti outpourings also speak of Srngara. Here Bhakti is Srngara–the personal, unrepressed, sublimated love for one's God. Eroticism becomes ornamentation, and the Nayika-Nayaka relationship between the devotee and the deity is the Bimba (form) and Pratibimba (reflection) of the ultimate Paramananda.

With a wide gap of unrecorded history of the practice of dance any divergence from the codes laid down in the Sastras cannot be easily explained. In the recent history of Bharata Natyam the prevalent use of song compositions infused with the cult of Bhakti wherein deities or kings are addressed and praised, brought about a certain treatment in the hands of teachers and perfomers which adopted what is termed merely "Sanchari" or "Pada Vinyasam". Here, in the place of portraying transient mental states to establish the Sthayi Bhava and thereby the Rasa, personal descriptions of deities, aneodotes and episodes which enhance their stature and qualities were elaborated to create a deeper impression and to establish a particular mood.

In the first line of the Bhairavi pada varnam 'Mohamana' a dancer has ample scope for portraying a series of transient emotional states underlining Vipralambha Srngara. Gestures and expressions to indicate Sanchari Bhavas such as weakness, exhaustion, weariness, anxiety, agitation, recollection, dreaming, depression, discouragement, despair and distraction are appropriate in the situation which the song describes.

Inspired by the Aham and Atrupatai poems of the Sangam age, we have in our pada varnams the king-God concept. The deity is addressed, treated as a king doing Raja-upacara, a personal devotion is expressed and enhanced to the point of speaking of the deity himself as the beloved. The line "Bhoga Tyagesa Anubhogam Seyya Vaa Kitta" in the Bhairavi Pada varnam is illustrative of this point.

In all situations where a free play of emotions has to be displayed, the dancer is required to cultivate an ability to register them in a visible but suggestive form. It is here that personal aesthetics,

combined with the artiste's own imagination, play an important role. The theory of Rasa-Dhvani plays an equally important part in dance as it does in the poetry which the dance should express.

A simple phrase like the charanam of the Khamas pada varnam "Rave Na Mata" can be exploited to show the eagerness, agitation, persuasiveness, peevishness, restlessness and determination of a heroine as expressed to her friend, the Sakhi.

In the Tamil padam in Todi "Taye Yasoda", the phrase "Balan alladi un magan" is an ideal situation not only to show the magnitude of the child Krishna's feats but also for the dancer to bring out feelings such as wonder, surprise, shock, disbelief, mock-anger and consternation.

It is not impossible to find phrases outside the padams, javalis and varnams of the traditional repertoire, which can afford tremendous scope for Sanchari Bhava. One can be inspired by lyrics like "Aajanubahu yuta Sri Janaki pati" in Tyagaraja's Madhyamavati Kriti "Nadupai" to portray a series of Sanchari Bhavas to establish Srngara, Adhbuta, Vira and Karuna as embodied in Sri Rama. The term "Aajanubahu" kindles one's imagination bringing a myriad of images into play ranging from the physical stature and beauty of Rama as seen by Sita to the prowess he displays in bending the bow arousing wonderment all around, to the devotion He inspires in Bharata and Vibhishana to ultimately the Karuna He shows towards Ravana in the battlefield when He spares him at the end of a long day asking him to return on the morrow.

I wish to conclude by emphasising that the manifestation of Rasa through Sanchari Bhava is possible only with the dual commitment of artiste as well as spectator. As Anandavardhana puts it in a pithy phrase in his Dhvanyaloka - "SARASVATYAS TATVAM KAVI SAHRDYAKHYAM VIJAYATE".

Chitta Svaras in Musical Compositions

S. R. JAYASITALAKSHMI

Musical compositions can be classified as those pertaining to applied music and pure music. Applied musical compositions as the name itself indicates, are those wherein the music is used for a specific purpose. The Sahitya or words play a more prominent role than the music. Pure music on the other hand is sung for its own ske i.e. presentation of music for appreciation of the art with emphasis on melody and portrayal of raga bhava in all its visages. The pure or art musical compositions, which come later than applied musical compositions, afforded elaborate scope for musical expression in a clearer manner. There are two groups of compositions-technical and melodic, which belong to the sphere of art music. In the technical one, or abhyasa gana, musical ideas are mainly portrayed through the svara passages. In the melodic group, the words or sahitya serve as a vehicle to express the musical idea. Yet the svara passages are introduced as additional ornamentation to supplement the musical value of the composition.

These groups of svara or solfa passages that have been composed and figuring in the musical compositions may be generally referred to as "Chitta svaras". These are well-proportioned combinations of svaras, capable of raga bhava presentation and arranged in a beautiful mannar to suit the structure of the composition. Chitta is a Telugu word which means (kalpitamu), Kalpita or something previously thought of, and arranged. Another class of svara passages which are not preconceived but are rendered on the spur of the movemnt, called Kalpana svaras, come under creative music or Manodharma Sangita. These two svara passages may be compared to the differance between Sangati and Niraval. Sangati belongs to the realm of Kalpita Sangita, and Niraval to Manodharma Sangita.

Musical compositions of the present day having chitta svara passages in them are Jatisvaram, svarajati, Varna, kriti and Raga-malika. In modern parlance, these svara passages are variously referred to as chittasvara, Muktāyi svara, and Ettugada svara, perhaps to facilitite an easier understanding of these varying as-

pects. The term chitta svara denotes the svara passages in the Kriti and Ragamalika. Muktayi svara refers to the svara passage in the varnās, sung after the anupallavi. Muktāyi means (mugimpu) conclusion or end and the concluding portion of the purvanga part of the varna is therefore styled as the Muktayi svara. The "Ettugada svaras" refer to the svara passages occurring after the charanam in the Uttarānga part of the varnas. The "ettugada" signifies commencement or entering on something new. It may be pointed out here that the word chitta svara is not found in the earlier books like Sangita Sampradāya Pradarsini of Subbarama Dikshitar or in the other books of Tacchur Singarachārlu brothers. The term "Muktayi svara" is given in Sangita Sampradaya Pradarsini for the svara passages in both Ragamalikas and some Varnas. In the Oriental Music in European Notation" by A. M. Chinnaswamy Mudaliar the term "Muktayi svara and chitta svara" are mentioned only for the svara passages in the "Purvanga" and "Uttarrānga" part of the varna respectively.

Evolution and history of Chitta svaras

The historical evolution of musical compositions can be traced to the medieval Prabandhas. The form and structure of these Prabandhas are to be found in the structure of our modern compositions. The pallavi, anupallavi, charana, chitta svara, madhyamakala sahitya, svarakshara etc. may be seen to have equivalent sections in the Prabandhas. The Udgrāha, the commencing section, Dhruvā, the essential or constant section, Melāpaka that connects the above two sections and abhoga, the concluding section, are the four Dhatus, or constituent limbs of a Prabandha. Many of the prabandhas mentioned by Matanga, Sārngadeva and others had svara passages as an inherent feature. For instance, the Karana Prabandha and Vartani Prabandha had svaras for Udgrāha and Dhruva, and pada for Abhoga. Varnasvara had svaras and Pata i.e. Solkattu syllables for Udgrāha and Pada and Tenaka i.e. auspicious syllables for Abhoga. Kraunchapada had svaras for Udgrāha and words for Dhruva. Tribhangi had svaras for Udgrāha, Pāda for Dhruva, and Pada for Abhoga. In all these Prabandhas, the svara passage is found for Udgraha, i.e. commencing section. In the Svaranga Prabandha, Udgraha had words and the svaras formed the next section. In the Panchataleswaram, the padas were sung first followed by the svaras. This was the procedure for all the padas that made up the

section. There are also instances of Prabandhas, where the matter or sahitya is repeated after its Dhatu or music. In the Suddha Ela, the udgraha was sung with Dhatu. In the Dhruva section, the Dhatu was sung followed by its Matu.

The Vādya Prabandhas or instrumental forms may be said to be the forerunners of the compositions without regular sahitya, like Jatisvaram. Sarngadeva, Pārsvadevā, Vemabhupala, and Haripāla have mentioned about Vādya Prabandhas in their work. These are made up of Hasta Patas i.e, the rhythmical sounds of the instruments or jatis. The Kaivāra Prabandha of Venkatamakhi starts with Patam which is followed by jatis and mnemonics associated with instruments. The original source for the solkattu svara passage of latter times are these Vadya Prabandhas. The use of svaras and solkattus which added excellence to the composition was thus well recognised even from ancient times.

Most of the valuable musical compositions of the present day originated only after the 15th Century. The emergence of the technical compositions with svara passages occupying a significant place is an important landmark in the evolution of angas.

Jatisvarās which originally existed as an item of dance with a profusion of jatis, must have been replaced by solfa syllables. This led to the modern Jatisvaram, which is sung with svara passages only. Herein, the svara passages are arranged in such a way as to give importance to the rhythmic construction. The sequence of svara phrases in these compositions present the varied rhythmic patterns of Tisra, Chatusra, Khanda etc.

The ettugada svaras of varna resemble more of chittasvara passages of Jatisvara.

The Svarajati was originally a composition where rhythmic syllables and svaras figured in its musical structure. One of the earliest svarajati in Huseni of Virabhadrayya (1739-86) has svara passages with its appropriate sahitya amd its corresponding jati portion. The Tanjore Quartette composed some svarajatis in this pattern, which are used in dance concerts. Svarajati without jatis emerged later and this comprises pallavi and different charanas

which are sung as svaras and sahityas. It combines in itself the rhythmic excellence of Jatisvara and also establishes the melodic individuality of the raga vividly. The svarajatis composed by Svati Tirunal, (Pancharāga svarajati) Shobanadri, (Ravemaguvā in Ānanda bharavi), Tanjore Quartetta, (Gopala in Dhanyasi), Walajapet Krishnaswamy Bhagavatar, (Mānayakā in Senchuruti) are some of the beautiful svarajatis of technical excellence.

The three svarajatis of Syama Sastri in Todi, Bhairavi and Yadukulakāmboji form a separate class of unparalled beauty. The chittasvaras are beautifully conceived and bristle with the essence of raga bhava. The graha svaras, rāga chhāya svaras, amsa svaras, samvādi swaras, and visesha prayogās are superbly illustrated. For example, in the Todi svarajati, the panchama varja prayogas and the svara passages with ga and dha, which are the ragachhāya svaras of the raga figure prominently. In the Bhairavi svarajati each charana commences in the ascending order of the sapta svaras (s, r, g, m, p, d, n) and ends with the Tara Shadja.

The svara passages in the Pancharatnam of Tyagaraja may be seen closely resembling the svarajatis of Syamā Sāstri. The principle of svarasāhitya finds its fullest application in them. These are typically in the Tāna style and woven with distinct patterns of rhythmic beauty.

In the Varnās excepting the Pallavi, anupallavi and charanam the remaining angas are rendered as svara passages. These Chittasvara passages are the prominent angas of a varna composition. Muktayisvara i.e. the chittasvara passage occurring after the anupallavi mostly resembles the chittasvaras in the kritis. They are usually in two avartas and sometimes in four as in the varnas 'Jalajākshā' in Hamsadhvani and 'Sarasuda' in Saveri. Some Muktayi svaras have the decoration of makutam or crown-like ending. A few instances are :--

1. Ninnukōri-Vasānta-Adi Tala-Tachur Singaracharlu Ṡndm. nDmg-dMgrs.

2. Sarasijanābhā-Nāta-AdiTala-Paramesvara Bhāgavatar r Ṡ ṡ - n P p - r S s - r g m p d n

3. Viriboni- Bhairavi- Ata Tala– Pacchimiriyam Ādiappayya· Ṡ, n d p - P, m g r - S. r ṇ ḍ

4. Chalamela - Sankarabharanam - Ata – Svati Tirunal - dn – pdn - mpdn - rgmpdn - srgmpdn (after the manner of srotovāhayati pattern).

The chittasvaras occurring after the charanam, styled as Ettugada svaras, are splendid specimens of artistic skill. They consist of three or more svara passages, which progressively increase in length and complexity. Each ettugada svara presents a different pattern. The profusion of dirgha svaras is the characteristic of the first svara passage which is in one avarta. Certain svaras are composed with hrasva or short svaras only. For instance, the third svara in Sarasuda - Saveri, the third svara in Erānāpi-Todi Adi Tala, the third Svara in Evaribodhana - Abhogi - Adi Tala, the third svara in Eranapai-Mukhari-Adi, the third Svara in Chalmela-Darbar-Adi. The other varieties of svara pattern used are :–

1. A particular, Graha svara occurring frequently and at regular intervals.

Examples :

(a) Samininne-Sri raga-Adi Tala (4th ettugada svara) Ṇ p m rgrs Ṇ pṃ pṃ pṇsr / Ṇ sr gr rs / Ṇ s rmrgr / Ṇ sr pmrs Ṇ, s r mp np / N s r n s n p / N, p m r m p n /

(b) Mayemanan (மாயேமனம்) - (Varna in Tamil) by Mayuram Vishwanātha Sastry (3rd svara) Abhogi - Ata Tala

D, s d m D, m g m D, d m g r s / Ḍ ḍ sr g m D, m d ṡ D, r ṡ r D, d r ṡ D / , g r ṡ D s / ḍ m D s r g m

II. Svaras with yati patterns :

Examples :

1. The last svara in 'Samini tōdi tēve' in Pantuvarali, Adi tala ends with a beautiful crowning conclusion after the manner of Srotovaha yati.
dn-pdn-mpdn-gmpdn-rgmpdn-srgmpd-Nimishamu

2. The last svara in Pankajakshipai, Kambhoji-Adi Tala
   The first avarta

   nn dd pp mm gg rs npds / m gmp dpmp / drsnpdsr / /
   /- Sama yati

   The second avarta.
   ndn - pdn - mpdn – gmpdn - rgmpdn - gmpdn - mpdn -
   pd- Mridanga yati.

3. Sama yati pattern in the last svara in 'Ānaimāmukane' in Hamsadhvani, Ata Tala of Kurainādu Natesa Pillai.

   rgpn Ṡ; pnpg R ; pgrnS; ṡnpg G ; ggsp P ; ppgn N; rnpg G ; snpr S ;

Usually the last ettugada svara provides a complex pattern and presents a rich variety. The essence of the raga is well brought out in the varnas through appealing and powerful Sancharas of the raga embellished by rhythm and melody.

The chittasvaras in the technical compositions thus serve the double purpose of helping to acquire proficiency in the technique of tala and also to gain a perfect idea of raga.

Chittasvaras in Kritis

The kriti, a form developed from the Kirtana, is an extremely graceful musical composition. This is essentially a medium of melodic expression and presents the aesthetic excellence of music. Chittasvara may be said to be the earliest additional anga which came to be used to enrich the musical value of kriti. They are found introduced in the kritis composed from the early part of the 18th Century. The earliest composers, who decorated some of their kritis with chittasvaras, are Ramaswamy Dikshitar ('Ambā ni charanamu' in Ānanda Bhairavi), Kavi Māthrubhutayya ('Nimati-challaga' in Ananda Bhairavi) and Pallavi Gopala Iyer, ('Nidumur-tini' in Natakuranji).

Among the Trinity, Dikshitar and Syama Sastri have to their credit a number of compositions with chittasvaras. Balaswamy Dikshitar, the younger brother of Muthuswamy Dikshitar was also an outstanding composer of chittasvaras. He also added chittas-varas to some of the songs of Kumara Ettappa Maharaja of

Ettayapuram. Other prominent composers of kritis with chittas-varas of the 19th Century were Subbarama Dikshitar, Veena Kuppa yyar, Tiruvottiyur Tyagayyar, Patnam Subrahmaniya Iyer, Ramnad Srinivasa Iyengar, Ponniah Pillai and Krishnaswamy Iyya. Composers like Mysore Vasudevacharya, Muthiah Bhagavatar, Kotiswara Iyer, and G.N.B of the present generation have also enriched their compositions with chitta svaras, though some prominent composers like Papanasam Sivan do not appear to have been keen on composing chittasvaras. Yet they too have composed a few.

Tyagaraja does not seem to have composed chittasvaras for his kritis. Those that are sung now have been composed and added by his disciples and others, chittasvaras came to be added to his kritis even during his time and they are believed to have been accepted by Tyagaraja.

The following are some of the kritis of Tyagaraja for which chittasvaras have been introduced by composers of an earlier generation.

Kritis figuring in the book 'Oriental Music in European notation' of A. M. Chinnaswamy Mudaliar.

1.	Mariyāda gādura	....	Sankarabharanam.
2.	Cherarāvademirā	....	Ritigaula
3.	Sariyevvare	....	Sriranjani
4.	Tappi bratiki	....	Todi
5.	Raghupate Rama	....	Sahana
6.	Dorakuna	....	Bilahari-Chittasvara composed by Walajahpet Venkataramana Bhagavatar.
7.	Sogasugā mrudanga-	....	Sriranjani-Chittasvara composed by Walajahpet Krishnaswami Bhagavatar.

8. Karuvelpulu-Kalyani-two chittaswaras, one composed by Krishnaswamy Bhagavatar and the other by Subbaramayya.

9. Nine Bhajana-Nata-chittasvara composed by Subbaramayya

10. Māmavasatatam–Jaganmohini-Chittasvara by Krishnaswamy Bhagavatar.

In the 'Gānendu Sekharam' of Singarāchārlu Brothers, chittasvaras are given for the kritis, Darini telusukonti (Suddha saveri) and Mā Janaki (Kambhoji).

Structural analysis of chittasvaras in kritis

Usually chittasavaras are in two or four avartas in Aditala and eight or 16 in shorter talas like Rupaka or Triputa. Long chittasvaras are found in the compositions of Vina Kuppayyar, Ramnad Srinivasa Iyengar, Muthayya Bhagavatar, Ponniah Pillai and Mysore Vasudevacharya.

Some Chittasvaras are composed in the same tempo of the composition and some in madhyamakala. Samakala chittasvaras are sung in their own tempo at the end of the anupallavi and in the madhyamakala at the end of the charanam.

Instances of samakāla chittasvaras.

1. Pāhimām Sri Rāja Rajeswari–Janaranjani-Adi-Ramaswamy Sivan.

2. Saraguna Palimpa - Kedaragaula - Adi - Rāmnad Srinivasa Iyengar.

3. Sri Chāmundeswari-Bilahari - Adi - Mysore Vāsudevacharya.

Instances of Madhyamakala Chittasvaras.

1. Nīmadi challaga-Anandabhairavi-Adi Matrubhutayya.

2. Parākela nanu paripālimpa-Keārdagaula-Adi-Syama Sastri

3. Koniyādinanāpai-Kambhoji-Adi–Vina Kuppayyar.

There are chittasvaras with a Makutam or glorious ending which gives a fine finish to the chittasvara.

Examples :—

1. Brochēvārevarurā-Khamas-Adi-Mysore Vasudevacharya R S nd p– SN d pm-GM pdn

2. Rārārājivalochana-Mohanam-Adi-Mysore Vasudevacharya- ṡ r g ṣ-pd ṡ P, s r g S,-ṡrg.

3. Paramapāvana-Purvikalyani-Adi-Rāmdad Srinivasa Iyengar. r ṣ n d m - d M grs- r S rgm.

4. Govardhana girisam-Hindolam-Rupaka–Dikshitar - Mg sn-Sndm-Mgsn.

There are instances of chittasvaras with some phrases after the pattern of a yati. The chittasvaras of the following kritis may be mentioned as examples.

Srotovaha yati i.e. phrases progressively increasing in magnitude.

1. Ambā Nilambari-Nilambari-Adi Tala–Ponniah Pillai mgrg S-pmgrgS-npmgrgS-snpmgrgS.

2. Sringaralahari-Nilambari-Adi-Lingaraj Urs- pmgS-npmgS-snpmgS.

3. Mārakoti-Bahudari-Adi-G.N.B. mgs-pmgs-npmgs

4. Sri Sankara guruvaram-Nagasvaravali-Rupaka-Mahā Vaidyanatha Iyer. mgs-pmgS-dpmgS.

Gopuccha Yati i.e., phrases of diminishing magnitude.

1. Dorakunā-Bilahari-Adi-Tyagaraja sndpmgr-ndpmgr-dpmgr-pmgr-mgr.

Some chittasvaras are made more captivating by the use of 'Svarālankarā.' Here the same svara or same svara phrase recurs at the commencement of each avarta or half avarta. Some examples are :—

1. The phrase grg M in the chittasvara to the kriti, Intaparākelanammā in Bilahari of Vina Kuppayyar

2. Kamākshi-Bilahari-Muthuswamy Dikshitar-
(the phrase Snd)

3. Jesinadella-Todi-Tyagaraja
(the phrase pdn)

4. Nikhilānanda-Saveri-Kumara Ettappa
(Chittasvara by Balaswamy Dikshitar)
(the phrase g r s)

5. Ambaparadevatē-Rudrapriya-Krishnaswamy Ayya.
(the phrase R g)

6. Ranjani–Ranjani-G.N.B. (The phrase mg S)

Some chittasvaras are composed giving prominence to Jantasvara prayogas, Datusvara gamakas or ancient alankara patterns.

Some examples are :—

1. Gajavadana-Todi-Kumara Ettappa.
(Chittasvara composed by Balaswamy Dikshitar)

2. Sri Sankaraguruvaram-Nagasvaravali-Maha Vaidyanatha Iyer.

3. Himagiritanaye–Suddha Dhanyasi-Muthayya Bhagavatar
(janta and Datusvara prayogas)

4. Ninnuvinā–Malavi-G.N.B. (Ahata gamaka)

5. Raghuvamsasudhā:Kathanakuthuhalam (Āhata and Pratyāhata gamakas)

The chittasvaras with dirgha svaras occurring at regular intervals give a more rhythmic effect. For example :—

1. Koniyadina-Kambhoji-Vīna Kuppayyar
2. Appanē Kapāli-Todi-Rupaka–Kotiswara Iyer
3. Sātileni guruguha-Purvikalyani-Chapu-Ponniah Pillai.
4. Palukavademirā-Devamanohari-Adi-Mysore Vasudevacharya.

There are also instances of Chittaswaras wherein some avartas are in Vilambakala and some in madhyamakala.

Examples are :—

1. Sankarāchārya-Sankarabharanam-Adi–Subbarama Dikshitar.

   S n p d n S ;p m g r s| ; d p m g r s| : s n d p m g r ||
   S n p d n S ; p m g r S ; d p m g r S s n d p m g r |

   sr g m P d n s *R g m g g | r s S d p P m g r S mg r ||*
   sdpmgm

2. Bhaktapālanā - Kiravani-Rupaka-Ponniah Pillai.

Here it may be pointed out that, in the chittasvaras composed by Kōtiswara Iyer for his kritis in 72 melakarta ragas, he has purposely introduced the krama sampurna Sanchāras. This is to illustrate that all the ragas could be melodious in the krama sampurna order also.

Anuloma-Viloma Chittasvara is a pattern of chittasvara which can be sung both in the forward and reverse order without offending the raga lakshana. Such chittasvaras can be composed only in ragas with symmetrical arohana and avarohana, krama sampurana, Krama shadava and Krama Audava. Instances of this type are met with in the chittasvaras of Dikshitar's kritis, 'Kamalāmbām bhajarē' in Kalyani and 'Sadāvinuta sādare' in Revagupti. Another instance in the chittasvara composed by Balaswamy Dikshitar for Todi Svarasthana 'Ādiyāramba' the sahitya written by Kadikai Mukku Pulavar.

ṇ R gm P d n Ṡ r g ṁ G / r ṡ g R n d n / S r s n S n d //
d n S n s r s n d n R g s r / G mg r Sn / d P m g R n. //

It is interesting to note that some compositions have two chittasvaras composed in two different styles. For example. the kriti 'Nannubrochutaku' in Sankarabharanam of Mysore Vasudevacharya has a chittasvara in the western style and the other one in the Carnatic style.

Another instance is the kriti 'Sundararupa bālanai' in Sankarabaranam of Papanasam Sivan.

In some chittasvaras an additional embellishment is introduced in the form of jatis or solkattus. In some portions of a regular chittasvara instead of svara syllables, suitable jatis are introduced. These varieties of chittasvaras with jatis in the midst of svaras are called Solkattu svaras.

Muthuswami Dikshitar may be said to be the earliest composer who introduced these solkattu svaras in the kriti composition. Some of his kritis having good examples of solkattu svaras are :

1. Vallabhanāyakasya-Begada.
2. Visālākshim – Pantuvarali.
3. Ānanda natana prakāsam - Kedaram.

Some of the other composers who have attempted this are Subbarāma Dikshitar (Pārthasārathini – Yadukulakāmbhoji) Krishnaswāmy Iyya (Pālaya Paramesvari-Athana) and Pallavi Sesha Iyer (Sri Raghukulābdhi Soma-Suddha Saveri).

A further development of the chittasvaras in kritis is the additions of appropriate sahityas to it. The combined section, in known as svara sahitya. In kritis having this section the chittasvara part is sung after the anupallavi, and the sahitya part after the charanam.

Syama Sastri was the foremost composer to introduce it in the kritis. Some of his compositions with svara sahitya are :

1. 'Marivere gati' - Ānandabhairavi.
2. 'Sarievvaramma.' - Bhairavi
3. 'Durusugā' - Saveri
4. 'O Jagadambā'-Ānanda Bhairavi.

The kritis of Subbarāya Sastri and Mysore Sadāsiva Rao also contain fine examples of svara sāhitya.

'Janannininuvinā,	-	Ritigaula - Subbaraya Sastri.
'Emanine,	-	Mukhari ,,
'Saketanagara,	-	Harikambhoji - Mysore Sadasiva Rao.

'Na taramā ninu'- Khamas		Mysore Sadasiva Rao
'Ninnuneranammiti'-Bilahari		,,
'Sri Pārthasarathe'-Bhairavi		,,

The svara Sahityas in the kritis of Tiruvarur Ramaswamy Pillai (Jagadeeswari in Mohanam, Sri Kamakshi in Vasanta, Ekklattilum in Purvikalyani) are unique in the sense that a particular svara occurs as a prominent note a number of times. '(Dha' in Mohana kriti, 'Ma' in Vasanta kriti and 'pa' in Purvikalyani kriti.)

The kritis, Sankarabharana Sankha chakradhara in Sankarabharanam of Krishnaswamy Iyya, 'Nākabhayavaramosagi' in Natakuranji and ' Sankara Mahādeva Manohari' in Devamanohari of G.N.B. have fine svara sahityas in them.

Like chittasvaras there are instanccs of apt solkattus and svara sahityas added to kritis by subsequent composers. For instance, the solkattu svara added to the kriti, 'Sri Maha Ganapati' in Gaula of Muthuswamy Dikshitar is a contribution of Rādha Krishna Bhagavatar and the svara sahitya of 'Palinchu Kāmakshi' in Madhyamāvati of Syama Sastri of Annaswāmi Sāstri.

Chittasvaras in Rāgamalikas.

Several ragas are employed in quick succession one after another in Rāgamalikas., portraying each raga colourfully and this makes the compositions highly pleasing and interesting. The svara passages introduced at the appropriate places further beautify and heighten the musical and entertainment value of the compositions.

The different classes of svara passages in the Rāgamalikas are (i) the svara passages in the respective ragas of the composition called chittasvaras, (2) the svara passage in the Pallavi raga at the end of each chitta svara called makuta svara and (3) the half or full avarta svara passages occurring at the end af the composition, wherein all the ragas occur in the reverse order of the sequence called Viloma chittasvara. Those sections gradually came into vogue during the different stages of the development of the form. The Ragamalikas of the early periods have a different ganakrama

and pattern of chittasvaras from that of the modern Ragamalikas. The earliest Ragamalika composition "Nāmohanagi" in six ragas composed by Virabhadrayya is a fine piece with a chittasvara for each section.

Ragamalikas may be classified according to the presence of svara passages into : —

(1) Those with chittasvaras only.

(2) Those with chittasvaras and viloma chittasvaras.

(3) Those with chittasvaras and makuta svara

(4) Those with chittasvaras, makutasvaras and violoma chittasvars.

I. Some instances of Ragamalikas with chittasvaras only.

1. Simhāsana sthite-Chaturragamalika-Muthuswamy Dikshitar.

2. Tyagaraja pancharatnam in five ragas
Muthuswami Dikshita charitram in six ragas
Syamā sastri charitram in six ragas
Jayachāmaraja pancharatnam,
} Ragamalikas by Mysore Vasudevacharya.

3. Mārajanka in five ragas. - Papanasam Sivan.

4. Kār viriyum in eight Ragas - Tanjore Ponniah Pillai

(A noteworthy feature in this composition is the solkattu svaras at the end in the last raga and also in the commencing raga of the composition.)

II. Instances of some Ragamalikas with sahitya for chittasvara but without makuta svara viloma chittasvaras.

1. Endukurāra ī kopamu (Navaratnamalika in nine ragas)
2. Nisarilerani
3. Valapu miri todi
} Subbarama Dikshitar

III. Examples of Ragamalikas with chitta svara and viloma chittsvara without makuta svara.

1. Chaturdasa Rāgamalika (Sri Viswanatham) in 14 ragas, by Muthuswamy Dikshitar is a classical instance of a ragamalika with chittasvara and viloma chittasvara and with Sahitya for these sections. Each raga has one avarta of Sahitya followed by one avarta of chittasvara with sahitya There is also the practice of singing only the Sahitya of the second avarta of the Pallavi. A viloma krama chitta, svara with sahitya is introduced after six ragas and again at the end of the 14th raga.

2. Gāravamuganna dora - Subbarama Dikshitar – with sahitya for chittasvaras and viloma svara sahitya.

3. Kaminchina Kalāvati- Subbarama Dikshitar with sahitya for chittasvaras and viloma svara sahitya.

IV. Instances of Ragamalikas with chittasvara and Mukuta svara.

1. Nātakadi Vidyala.

The 108 Ragatalamalika, the magnum opus composition of Ramaswamy Dikshitar. The svara section presents the following patrern – At the end of each raga, one avarta solfa passage in that raga is sung, and the last portion of the Sahitya part of that section is repeated. Then the Muktayi svara part in sung, which has again two parts. The first part consists of svara passages in the same raga and the second part has the solfa passages in the commencing Raga and Tala i.e. Nata raga Dhruva tala.

2. Ee Kanakāmbari, 72 Ragānga Ragamalika of Subbarama Dikshitar (Dhatu) and Krishna Kavi (Matu) (makuta svara at the end of each chakra).

3. Pranathārtihara-72 Mela Ragamalika of Maha Vaidyanatha Iyer.

The chitta svara section for each raga consists of one avarta svara passage in that raga then the opening Sahitya of the same section is sung. This is followed by a half avarta chittasvara of the same raga while the second avarta is in the succeding raga. This gives the impression of a raga section beginning and ending with the chittasvara. At the end of each chakra a half avarta makuta svara passage i.e. in the Pallavi raga (Sri raga), occurs but the svara phrase differs in each section.

4. Sānandam in four Ragas by Svati Tirunal.

5. Manasāveritarula-Ramaswamy Dikshitar
   (Makuta svara at the end of Pallavi, anupallavi and charanam).

6. Mālai Suthuven in five ragas by Papanasam Sivan.

V. To give instances of Ragamalikas with chittasvara, Makutasvara and viloma chittasvara, the following can be cited.

1. Nityakalyāni in eight Ragas-Todi Sitaramayya.

2. Dasāvatara Ragamalika (Kamalajāsya)–Svati Tirunal in ten ragas.

3. Pannagendra Sayana in eight Ragas-Svati Tirunal.

These svara sections in these Ragamalikas have a certain common structure. The first avarta of the chittasvara is in Vilambakala and the second avarta in the madhyamakala followed by the makuta svara which is also in the madhyamakala.

The Viloma chittasvara figuring at the end is also set in madhyamakala.

This structure is a unique pattern of its kind and a most artistic and highly evolved one.

Mangaladāyini (Pancharāgamalika) Omkāresvara gangā sasidhara (Saptarāgamalika) and Svarnākarshana ganapati (Navāvarana ragmalika) composed by Muthayya Bhagavatar are other instances.

The Ragamalika 'Pannagadrisa' in Telugu the counterpart of Pannagendra sayana furnishes an example with all these svara passages along with the sahitya.

Like the kritis, chittasvaras are found introduced in some Ragamalikas by others later on. For example, the chittasvara added to the Ragamalika, Ambā ninnuneranammiti of Chinnikrishnadāsa.

Chittasvaras in Other Forms.

Tillanas are compositions mainly consisting of jatis and rhythmic syllables. Some Tillanas have a solkattu svara passage i.e. with svaras introduced in the midst of jatis. For instance the Tillana 'Dhim Dhim Tanana' in Yadukulakambhoji of Ramnad Srinivāsa Iyengar. There are also instances of Tillanas with separate chittasvara passages introduced in the anupallavi and eharanam. Some examples are:—

1. Dhim thānana - in Hindolam.
2. Na dhiranā – Bilahari – Tanjore Ponniah Pillai
3. Nādru dhim dhim - Sindhu Bhairavi - Pattanam Subrahmanya Iyer.
4. Thām, thām, Tirana - Kanada - Pallavi Sesha Iyer.
5. Thom Thāna nanama - Hamirkalyani - Muthayya Bhagavatar.

The addition of Chittasvaras to other musical forms like Pada, Javali etc. is generally considered out of place. But we have rare examples of Pada in Tamil (Azhaithuvā) with Chittasvara and Javali with chittasvara (Veganivu in Surutti of Rāmnad Srinivasa Iyengar, Some Patrapravesa darus have Chittasvaras with apt sahitya. As for instance Prahalāda's pātra pravesa daru in Prahalāda charitam of Melattur Venkatarama Sastri.

The Value of Chittasvaras in Musical Composiiions.

Chittasvaras are introduced as an additional anga in compositions to supplement their beauty and make them more captivating

For example, the kriti Sringāralahari of Lingaraj Urs in Nilambari, the duplicate sahitya of Anandavalli, (Svati Tirunal) has become more popular on account of its attractive chittasvara.

The presence of the chittasvaras also enriches the musical value of the compositions. Certain chittasvaras have in them the visesha prayogās rare prayogās and rāga ranjaka prayogās that the raga admits of for example, (1) the chittasvara for the kriti 'Nidumurti'- Natakuranji of Pallavi Gopala Iyer. It has all the visesha and rare prayogas of the ragas(mndnpdns-gmrs-gmpgrs-sdpmgmpgrs) (2) The Chittasvara for the kriti-'Tyagarajaya namaste' in Begada-Rupaka tala. (3) Anudinamunu - Begada - Ramnad Srinivasa Iyengar.

The chittasvaras where the arohana and avarohana are represented clearly are of help in understanding and establishing them. The form of the raga in indelibly expressed in those chittasvaras in a nutshell. For example the chittasvara in the Kriti, ' Nenarunchi ' in Malavi.

Chittasvaras are useful in fixing the commencing note i.e. the graha svara and the eduppu of the Pallavi, in cases of doubt. For example in the kriti 'Emanine' in Mukhari, the Pallavi starts in Nishada, as seen from the chittasvara.

Chittasvaras have in addition a theoretical and historical value. They are of help in tracing the history of that raga. Chittasvaras composed during a certain period usually contain the prayogas which were in use during that period. They are useful in determining whether a certain prayoga in a raga was in use in a particular period or not, the period when it became obsolete and when the new prayoga cāme to be substituted.

Besides, the study of chittasvaras in different musical compositions reveal the powers of musical skill, richness of imagination and creative ability of the composers concerned. Carnatic music has been enriched by the contribution of these great composers. The chittasvaras with their unique melodic beauty play an important role in musical compositions and it is no wonder that these are popular with composers and musicians alike.

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Lesser Known Composers of Andhra Pradesh

Dr. PAPPU VENUGOPALA RAO

During this century we have seen many musicians, vocal and instrumental and composers. With the advent of the gramophone, many of them have become famous. A good understanding has been brought about between the northern and southern schools of music. People like Srī Abdul Karimkhan have endeavoured to bring about a proper accord between the Hindusthani and Karnatic styles of music. People like Dwaram Venkataswami Naidu have tried to bring about this understanding without prejudice to the prevailing tradition.

Composers and musicians, famous in their days before the invention of the gramophone, are slowly going into oblivion, while others, though not famous, whose voices were recorded, remain in the minds of music lovers. For example the names of Bidaram Krishnappa, Rachappa, Bangalore Nagaratnam, Coimbatore Tayi, Govindaswamy Pillai, Adibhatla Narayana Das, Hari Nagabhushanam and others, all of whom were considered epoch-makers in their own days, are slowly being forgotton, because their recorded voices are either not available or their records are not reproduced. There are still many more in the previous century about whom there is neither history nor any recorded voice. It is with this background that I venture to deal with some of those composers whose compositions are available but yet they are not very much known to the present generation.

Even before Sri Tyagaraja many Vaggeyakaras blossomed in Andhra Pradesh and nurtured music with their devotional or romantic Kritis. Kshetrayya, Narayana tirtha, Bhadrachala Ramadasa and Tumu Narasimha Das are some whose names and compositions we remember even today. After the fall of the Vijayanagara empire Karnatic music continued to live, thanks to the patronage of Tamil Nadu.

In his Sangitaratnakara Sarnga Deva defines and narrates the characteristics of a Vaggeyakara in about 12 verses. According to him . ...

"Vangmatu ruchyate geyam dhaturityabhidhiyate

Vacham geyam cha kurute yah sa vaggeyakarakah"

Among the many characteristics that a Vaggeyakara should possess are " a grip on the vocabulary· knowledge of lexicography, poetics, prosody. the aptness of a rasa for a particular theme, worldly knowledge, unlimited knowledge of the language and a thorough knowledge of various fine arts are the requisite characteristics for a Vaggeyakara".

There were some families and some individuals who rendered yeoman service in the field of music. Among those Vaggeykaras who have been slowly receeding into the oblivion, I take a few who all belong to Andhra Pradesh, more so to the coastal districts.

Among the families which rendered a unique service to the field of music, Vasa family needs to be specifically mentioned. Though primarily a family of Vainikas, they left an indelible impression of their own in the minds of music lovers. Vasa Appayya, the forerunner of this line, lived during the first half of the 18th century and composed a number of Svara pallavis, mostly intended for practice on the vina. According to 'The History of Music' by Prof. P. Samba Murthy (page 67) Svara pallavi is nothing but a jati svaram and I quote "Though the pallavi, anupallavi and parts of Charanams were intended to be sung to jatis, later this practice was given up and the compositions came to be sung to solfa syllables. The Tanjore quartette and Svati Tirunal have composed beautiful jatisvaras". As it is clear now—I present a svara pallavi of Sri Vasa Appayya. He composed svara pallavis in many ragas. This particular one is in Hindolam. We find that he used Chatusruti Dhaivatam instead of Suddha Dhaivatam. This tradition we see in Chittoor Subramania Pillai while singing 'Sāmaja Varagamana' and 'Mānasuloni marmamu' etc.

Among other Svarapallavis popular, the svarapallavis of Vasa Appayya, composed in Vasanta, Lalita, Kedaragoula. Bilahari and Navaroju need special mention.

Another famous Vaggeyakara of the past Is Sri Nandigama Venkayya, who lived duıing the latter half of the 19th century. He belonged to Bittivada vilage in Palakonda Taluk of Srikakulam district. He was marked by his significantly different tradition, His was a life dedicated to music. I now present here a Svarajati to which he composed music while Burra Balakrishna Murthy composed the sahitya. This svarajati is set to Raga Hari-kambhoji and Tala Adi.

Sri Nandigama Venkayya spent his last days in Pithapuram with his disciple and relative Sri Tumarada Sangameswara Sastry another popular Vaggeyakara and Vainika.

There is another family of musicians which contributed immensely to the field of music - the Patrayani family, of whom, I now speak about Patrayani Seetharamsastry. He was born on March 17, 1900 and passed away on Aprii 17, 1957. He spent most of his time in Salur, a small town near Bobbili. The famous musician, Sri Ghantasala Venkateswara Rao, was one of his illustrious disciples. Sri Ghantasala says whenever he thinks of his guru he recollects the words of Sri Tyagarajaswamy.

"Hariguna manimaya saramulu galamuna
Sobhillu bhakta kotulılalo
Telivito chelimito karuna galgi
Jagamellanu sudha drishtiche brochuva
Rendaro mahanubhavulu"

Sri Seetharamsastry was a child prodigy; he had no formal learning whatever, he learnt all his music from his father Sri Patrayani Venkata Narasimha Sastry. He started teaching music at the age of 12! During 1932-36 he was actively involved in establishing a music college at Salur. The music lovers in that area still fondly remember his unassuming personality and unique intellect, they used to call him "Chinnaguruvu" while his father was called 'Peda guruvu'. It was in 1936 that he reluctantly acccpted the job of Vocal Teacher in the famous Vizianagaram Maharaja's Music College. We find Rakti Prayogas among many traditional compositions, composed in Kalyani or Todi deleting Shadja and Panchama. His Kalyani Varnam also Shadja and Panchama, but for Raga svarupa, Nirnaya Shadja and Panchama have been

included in the Charanam. Incidentally Sri Sangitarao and Kumari Padmavati, who will render this composition here, are the son and the grandaughter respectively of Sri Patrayani Seetharamsastry.

Among his many compositions, he maintained a unique feature throughout. Sometimes it is in the content, sometimes in the Ragam, sometimes in both the content and the Ragam. For example he composed a Kriti in Lalita Ragam, which is a janya of Surya-kantam. It is closely allied to Vasanta. Lalita takes the full fledged Chatusruti Dhaivatam, whereas Vatanta for the most part takes the Trisruti Dhaivatam.

Sri Seetharamasastry composed this kriti on Goddess Lalita and aptly used the Raga with that name. We find the dedicated and devoted soul of the composer in this composition.

In yet another composition Sri Seetharamsastry deals with subtle philosophic truths. In a composition he deals with āahata nadanandam achieved by pranayama or yoga and anahata nada-nandam attained through Sangita Sadhana. Though the ways are different, the ultimate goal is the same. This composition is in Mukhari.

Sri Seetharamsastry used to sing some Telugu poems composed by him during his concerts. One poem specially needs to be mentioned here out of 25 and odd composed by him. This poem deals with various musical aspects, each one as an ornament for the goddess of learning. We find in this poem Sri Seetha-ramsastry's version of Saraswathi Sakshatkara. He finds her

" smiles in the Raga ".
her movement in laya and tala
her sweet words in Svarakalpana
her meditation in Sruti
her benevolence in Rasa prakatana".

He wonders whether a musician who does not feel her dancing steps in his ears, can be called a musician at all.

In this poem we find the impact of Sri Tyagarajaswamy's "Nada sudha rasambilanu narakruti aye."

Sri Seetharamsastry left a mark of his own as a Vaggeyakara of eminence as well as a man of great human qualities.

Another Vaggeyakara who remains in the minds of musicians is Sri Akondi Narayana Sastry. He was born in 1898, and was a disciple of Sri Vasa Venkata Rao. A man of great intellect both in music and literature, he was employed as a music teacher in the girls' school at Bobbili. He had a very good command in composing metrical poetry. There was hardly any musical instrument that he could not play. In connection with the coronation ceremony of Sri Ramakrishna Ranga raja, Raja of Bobbili in 1930, he composed a Ragamalika. This Ragamalika was composed with the help of Sri Atmarama Kavi to the music set by Sri Akondi Narayana Sastry. We find the impact of the popular Nitya Kalyani Ragamalika on this. Some rare ragas like Devamruta Varshini, Kadana Kutuhalam and Dharamavati were effectively employed in this Ragamalika set to Rupaka Tala.

Sri Narayana Sastry wrote many other literary compositions among which his incomplete work entitled 'Sri Sarveswara Satakam' - a work of about 100 poems is very popular. He died in the year 1948.

Finally I speak about a composer who held a title 'Vaggeyakara Ratna' in his days. Unfortunately not one of his compositions is being sung today. Exactly 100 years ago on December 24, 1884, he was born in Machilipatnam, that means today is his hundredth birthday. To demonstrate one of his compositions today is a befitting tribute to that great soul. He is - Sri Hari Nagabhushanam, he was a scholar in Sanskrit, Telugu and English. He was a law graduate. Sri Nagabhushnam was felicitated with a golden bracelet by a great musician Sri Tacchuri Singaracharyulu in 1912 at Madras. Among 50 or more compositions written by him we find ' Tyaga Yoga ' as his mudra. He was a distinguished follower of the Murthi Traya in composing. We find Pallavi, Anupallavi, Chittasvaram, Svarasahityam, etc., in his compositions. Sri

Hari Nagabhushanam composed in Sanskrit also. He died in the year 1959.

In the Sampradaya Pradarsini of Subbarama Dikshitar only ancient Vaggeyakaras were mentioned. In the Vaggeyakara Charitramu of Sri Rajani Kanta Rao a few of the recent prominent Vaggeyakaras figure. I must mention here, that except Sri Hari Nagabhushnam, all others of whom I spoke do not figure in either of the books mentioned above. There are dozens of other Vaggeyakaras, who do not have any history nor do they figure in any of the books. Research scholars in music should take up this noble task of bringing to light the life and works of those forgotten Vaggeyakaras.

The Musical Structure of Padams

RITHA RAJAN

Much has already been said about Padams and much written and discussed about them. I am therefore confining my lecture demonstration exclusively to the musical aspects of Padams.

The Padam, which was originally a dance form, later emerged as an equally developed musical form, and this is its unique feature. The practice of singing padams in music concerts was started by Veena Dhanammal. Dhanammal used to sing and play many padams that were taught to her by Padam Baldas. The practice continued with her daughters and grand-daughters. Tiruvarur Rajayee, a noted Vidushi during the beginning of this century, also used to sing Padams in her concerts. The famous Kanchipuram Dhanakoti sisters popularised many Tamil Padams through their music concerts.

'Kamalambal Charitram', a Tamil novel written by B. R. Rajam Iyer in 1896, makes a reference to Padam by saying that a Vidushi sang a Kshetrajna Padam in a music concert held at a marriage reception.

It is noteworthy that Padam singing in music concerts was started by women singers and they also dominated this field right from the beginning.

Subbarama Dikshitar, who could not publish Kshetrajna Padams as a separate volume, along with the kritis of Tyagaraja and Syama Sastri, has however given in notation, some Padams in his 'Sangita Sampradaya Pradarsini.'

Some of them are:

'Aligite' & 'Telise nee nenaruleni jada'—Kshetrajna, Huseni.

The Pantuvarali Padam 'Vaddante' by Kuppusami Ayya and 'Nadiro,' a pracheena padam in Natakutanji.

Bollavaramuvaru's 'Mosamaya' in Ahiri.

'Dani Prayamu'—Sarangapanis' Svarasthana Padam in Kalyani.

The famous Sivadiksha Paruralu - Kuranji Padam of Ghanan Seenayya.

'Intichakkadanamu' a Padam in Mohanam by Kavi Matrubhutayya.

'இந்தப்பெருமை', a Tamil padam by கடிகை மூக்குப் புலவர் in Malavasri.

Vidwans like the late Ariyakudi Ramanuja Iyengar, Maharajapuram Viswanatha Iyer & Sathur Krishna Iyengar occassionally sang one or two padams in their concerts. My guru the late Ramnad Krishnan also used to sing some padams in his concerts. There is a galaxy of illustrious padam exponents in Andhra. Our esteemed President Dr. S. Pinakapani is noted for his excellent padam rendering.

Sri Munuganti Venkateswara Pantulu of Kakinada had a repertoire of more than 100 padams. Sri Rallapalli Anantakrishna Sarma, Sri Parupalli Ramakrishnayya Pantulu, and Sri Manchala Jagannatha Rao are noted exponents. Sri Parvataneni Veerayya Chowdari, who had a vast repertoire of padams, took pride in presenting an entire concert comprising only Kshetrajna padams. Sri Marla Suryanarayana, a disciple of Tiger Varadacharya, has given gramophone records of padams.

Subbarama Dikshitar says that the dhatu repeats many times in a padam, whereas there is no such dhatu repetition in kritis. Dhatu repetition is not seen in Dikshitars' Kritis, and in many Kritis of Syama Sastri like 'Nannubrovu Lalita', 'Ojagadamba', - 'Sarojadalanetri.' In most of Tyagaraja's Kritis, the Anupallavi's music is repeated in the second half of the Charanam.

Dhatu repetition is the most striking feature in padams. There are different types of dhatu repetition :

1. There are padams wherein the music of the charanam happens to be the sum of Pallavi & Anupallavi as in 'Valapudacha' Kshetrajna's Varali padam and ' Ninnu juda ', his Punnagavarali padam, the Sahana padams Choodare and Sogasugada of Saranga-pani and 'Talachu konte', Jatapallivaru's Kuranji padam.

ப. சூடரே அதி நடிசெ ஒய்யாலு
ஸுததி ஸேயு ஜாடலு

அ. ஆடதி குலகாந்த அத்தயிண்டிகி கோடலு
அல கோபாலுநி வீடிதிகி நடிசெடி ஒய்யாலு

ச. அத்த மாம பாவமருதுலநு திட்டி
அபகீர்த்தி கொடிகட்டி
குத்துக அநுராசே கோபாலு சேர்வடி
கூடிநதே ஈதி கையாளி பலு ஜுட்டி

In 'நிந்நு ஜூட' Pallavi's music is repeated twice and that of Anupallavi in the charanam twice, whereas in the charanam of 'வலபுதாச' the Pallavi' music repeats thrice and Anupallavi's music only once in the last quarter.

"இதிகோ வாடு வாகிட வச்செநநி விண்டே
எதுருக நெ போதுநே ஓ பாமநே

பதரக சேலா கொஸகி தோடி தெச்சி
பாநுபு பை நுந்துநே ஓ பாமநே

முதமுந வாநி ரொம்முந குப்ப லாவிஞ்சி
முத்து பெட்டு கொந்துநே ஓ பாமநே

அதநுக நுதிசேஸி பாகா விதிகோ யநி
யாகு மடுபுலித்துநே ஓ பாமநே"

2. Padams in which Anupallavi's music alone repeats in the charanam.

Examples :	Telisenura	Saveri padam of Venkatagirivaru.
	Manini Vinave	Govindasamayya's Sankarabharanam padam.
	Kasikipoyyene	Muddu Natesar's Mukhari padam.
	Vaddante	Pantuvarali padam of Kuppusami Ayya

Padaginti — Muvvanallur Sabhapathi Ayya's Mohana padam.

பதறி வருகுது — Ghanam Krishna Iyer's Tamil padam in Kambhoji.

Sometimes the charanam is twice the length of the pallavi and the Anupallavi, and Anupallavi's music repeats only in the last quarter. The Ghanta padam of Jatapallivam is an example:

"நெய்யமுந கைலாஸ
நிலய மகுடலு

எதுரெதுரே ஜூசேதி ஏவேள தலசேதி
பெதரி மதவதுல தந நீ பேரே பிலிசேதி

பெதரி திக்குந பயலப்பளிச் சேதி
பெதரி தநகு தாநே ஸொம்மஸில்லேதி"

3. In some padams the Anupallavi's music is repeated with further development in the charanam as in:

'Gaddari Vagala' & 'Rama Rama' the Kalyani and Bhairavi padams of Kshetrajna.

கத்தரி வகல மா முவ்வ கோபால
காஜுல சப்புடு நேவிண்டி கதரா

அப்பளிஞ்சி தாநி மோவி தேநெ
யநுபவிஞ்சிதிவி வேமோ காநி

சப்பரிஞ்ச போதே நமலிந செறுகு
பிப்பிவலெநெ சப்பனே யுண்டே கதரா"

4. In other padams of Kshetrajna like 'Meragadu' in Sahana and 'Ninnujuda' in Punnagavarali, the music of the charanam is divided in two parts. The first part concludes as in the fashion of pallavi and the seeond part taken up :

"அலிகே வாரலு லேரோ
அந்தலோநே ஸம்மதிஞ்சி

கலிஸே வாரு லேரோ
கலிகிரோ யிபுடு — சலபட்டி"

Apart from such dhatu repetition of angas, sometimes a certain musical phrase is found common in the Pallavi, Anupallavi and charanam :

"தலிரு போணிரோ வாநி தண்டிஞ்ச கலந
வாடலிகிதே பாக்யமாய மரேமி
அரஸொம்பு மாடலாடே வாநிகி நே
தருணிரோ மஞ்சிதாந நய்யேநா
ஸரஸகு ராடாய ஸகியரோ நா மோமு
திரிகி சூடடேமொ தேவுடுந் நாடு"

In the Ahiri padam 'Mosamaye' the consecutive lines have the same music :

"சந்தநமு வச்சி
முத்து பெட்டி பெட்டி
மோவி யாநி யாநி
மொந பல்லு நாடிஞ்சி"

Thus there is an extensive variety of Dhatu repetitions in padams.

There is a tradition of commencing with Anupallavi in many padams. The Pallavi is sung only after the Anupallavi and then the charanam. A similar procedure is sometimes adopted even in some of Tyagaraja's Kritis 'Mariyadagadura', 'Sundarinidivya', 'Mitribhagyame', 'Elanidayaradu' and 'Challare'. The music of the anupallavi is relatively brighter and richer in padams, mostly with notes of the upper tetrachord and tarasthayi. Hence by beginning with Anupallavi, the monotony of the long drawn out slow time music of the padam is relieved to some extent.

Of the three angas, the Anupallavi is the best developed in the padam. The charanam comes next and the Pallavi the last.

Many padams are in identical Varnamettus. This has led to the standardisation of certain tunes in Karnatic music. The padams of Kshetrajna, Sarangapani and Govindasamayya were composed at a time when Sangita Kavitvam or the art of musical composition had not reached its heights. Hence we find plural sahitya for the same tune. Nevertheless, the great composers were very much captivated by these tunes and adopted them in the compositions. Kshetrajna's Sankarabharana padam 'Evade nenu' has been a model for Govindasamayya, 'Maninivinave', Muvvanallur Sabhapati Ayya's 'Darijucucunnadi' and 'தனக்குத்தானே' the Tamil Padam. Tyagaraja & Dikshidar have been influenced by this Sankarabharana Varnamettu in their Manasu Svadhinamaina and 'Akshayalingavibho'.

The Sahana padams 'Choodare' and 'Magudochi, and the Tamil Padam 'கணவன் வந்தழைக்கிருன்' of Subbarama Iyer are in the same tune. Tyagaraja has composed the Kriti 'Uarke Galguna' in the same tune. This is a standard tune in Sahana.

Bhadrachala Ramadasa's 'Narahari', Kshetrajna's 'Mundativalenapai' 'Sarangapani's 'Bottu Kattina' and Marimuthu Pillai's 'முகத்தைக் காட்டியே' are in the same Varnamettu in Bhairavi.

The tunes of 'Vikshеham kada' Narayana Tirtha's Tarangam and 'Mosamaye' of Bollavaramuvaru are the same. Tyagaraja has composed 'Challare' in the same tune. This is the best varanamettu conceived in Ahiri. There is also a Malayalam padam in the same tune composed by Svati Tirunal.

The padams Vadaraka pove and Yalane Vanipai are almost identical tunes. The Yadukulakambhoji padam of Muvvanallur Sabhapati Ayya 'Emataladina' also starts just like these Kambhoji padams but beautifully turns out as Yadukulakambhoji. There is another sahitya 'Balakuchambike for the tune of Emataladina'

All these clearly prove that many classical tunes have been standardised in the padams, which have been immortalised in many other musical compositions.

Sangatis in padams are said to be later additions. Sangatis are aesthetics-oriented and can aptly be called subtle nuances. Sangatis are generally few in padams with the exception of one or two padams like 'Rama Rama Pranasakhi' in Bhairavi :

"ராம ராம ப்ராணஸகி நெடபாஸி
ராமுநெடு வலெ தாளனோ மூந்து
தாம ரஸா க்ஷிநி தலஞ்சிதே நா குண்டெ
தல்லடம்பந்தெ நேமந்து நய்யய்யோ"

Padams are mostly in the Misrachapu and Triputa talas. These talas go well with the composition and give the required musical gait. The Triputa tala padams are worthy of special note. The eduppu in a Triputa tala padam is after $1\frac{1}{2}$ aksharakalas in the first avarta (vadaraka) and after $\frac{1}{2}$ an aksharakala in the second avarta. Sometimes the eduppu of the first avarta may be after two aksharakalas as in 'Payyeda' or after $2\frac{1}{2}$ aksharakalas (Pusadaramu). Sometimes the eduppu of the 2nd avarta may be sama also:

"யுந்நவகலு யெஞ்சலேக"

A similar rhythmic structure is found only in Tevaram hymns :

"சிறையாரும் மடக்கிளியே இங்கேவா தேனொடுபால்
முறையாலே உணத்தருவன் மொய்ப்பவளத்தொடு தரளம்".

Thc Triputa tala padams are sung in an intermediate Kalapramanam between 1 Kalai and 2 Kalai. Mridangam playing for padams, especially for a Triputa tala padam is an art in itself.

Veena Dhanammal's family has been a repository of beautifut padams and she and her family members have been the besl exponents of padams.

1. In Dhanam's school, padams have been mostly sung in duets.

(Dhanam's daughters Lakshmiratnam and Rajalakshmi, grand daughters Brinda and Mukta, Jayammal and Balasarswati.)

2. The listener is not drawn to the sahitya, but gets lost in the Raga flooding his ears all the while. Words are spread out and strong and soft accents occur in between :

"பய்யெத பை மீத ஜேரி
பவ்வளிஞ்சி யுண்டே ஸாமிகி"

3. There are long pauses which are not left as silence, but filled with music. This gives a continuity to the Padams throughout:

" மஞ்சி பய்யெதநுஞ்சி சால லா–
விஞ்சி வேர நீ யெஞ்சக
மஞ்சிவாநி ரமிஞ்ச கலுகுட"

4. A highly cultivated voice alone can do full justice to the padam rendition of this school.

5. It is next to impossible to transcribe padams into notation as well as to learn them from books.

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Panchamurchana Melas

T. V. RAJAGOPALAN

Lakshana gives the guiding principles, usages and rules whlch govern Lakshya. It relates to what Lakshya is and not what it ought to be. It has also the function of explaining the reasons for the usages and rules. For this purpose it may be necessary to go into the past and look into their evolution. With this background in view, the Panchamurchana Mela Ragas are to be considered.

After the seventy-two melakarta scheme of classification propounded by Govinda in his Sangraha Choodamani, the arohana and avarohana of ragas assumed great importance. Their are triodasa (13) Lakshanas for a raga. And the description of it is not complete unless further the position of the notes within its compass, the gamakas, the special sancharas and prayogas, and other lakshanas are given. Even then, unless the ragas are heard as by the tradition of guru to sishya, the raga will not be full understood. But as the scale has assumed a special status, it would be well to study the characteristics of each scale.

In the Indian musical scale, adhara shadja or the tonic note is fixed according to convenience. By shifting the tonic note or adhara shadja to each note of the scale and playing the original scale, new scales result. This process is known variously as murchana, grahabheda, or srutibheda. This is one way of spotting out new ragas.

The murchanas have been applied to the seventy two melas. Of these sixteen are sterile, that is, they yield no new scales capable of producing a raga. Of the rest twenty melas produce one scale, twelve yield two scales and six produce five scales. These are called Ekamurchana, Dvimarchana, Trimurchana and pancha murchana melas. There is no heptatonic scale which has murchana producing raga for all the seven notes.

The Panchamurchana Melas or scalcs are six, namely Hanumat Todi, Nathabhairavi, Kharaharapriya, Harikombhoji, Sankarabharna and Mecha Kalyani.

These are related by srutibheda. The Srutibheda of R G M P D of Dheera Sankarabharana will result in Kharaharaapriya, Hanumat-Todi, Mecha Kalyani, Harikambhoji and Nathabhairavi respectively.

Similarly Srutibheda of the notes of Kharaharpriya except D will give Hanumat Todi, Mechakalyani, Harikambhoji, Nathabhairavi, and Sankarabharanam.

The notes of Hanumat Todi except P will result in Mechakalyani, Harikambhoji, Nathabhairavi, Dheera Sankarabharanam and Kharaharapriya.

Mechakalyani omitting M will produce Harikambhoji, Nathabharavi, Dheera Sankarabharanam and Hanumat Todi.

Harikambhoji notes omitting G wili produce Nathabhairavi Sankarabharanam, Kharaharapriya, Hanumat Todi and Mechakalyani.

Finally Nathabharavi notes omitting R will result in Dheera Sankarabharana, Kharaharapriya, Hanumat Todi, Mechakalyani and Harikambhoji.

Thus the Grahabheda of the notes of any of these scales result in the five other scales. There is one note in each scale that does not produce a scale which can result in a raga. These notes are the Nishada of Dheerasankarabharanam, Dhaivata of Kharaharapriya. Panchama of Hanumat Todi, Prati Madhyama of Mechakalyani, Gandhara of Harikambhoji and Rishaba of Nathabharavi.

The Mela ragas of these scales are at present major or more prominent ragas compared to the other Mela ragas. But not all of them are ancient ragas.

Sankarabharanam is an ancient raga. This is a Prak Prasiddha raga. There are a large number of Janya ragas under this Scale. Professor Sambamurthy says "Some scholars give a Shadava Avarohana by deleting Nishada. Nishada Prayogas no are doubt common but that alone is not sufficient reason for fixing avarohana as SA, DHA, PA, MA, GA, RI, SA. The phrase

Sa, Ni, Da, Pa, occurs in this raga extensively and hence the Avarohana is to be deemed Sampoorna only". The real fact is that Govinda's concept of Melas being Sampoorna having taken full hold, we cannot but say that Avarohana is Sampoorna. The Nishada is also sounding nearer Shadja, probably for two reasons. One because the Dha is sharp and the other is probably because Ni is a non-murchana note. It is also to be noted that Ni is never sounded long as in the case of Kalyani which differs from Sankarabharanam only in its Madhyama.

In Mechakalyani the non-murchana note is Pratimadhyama. The Mela raga Kalyani is a major raga affording scope for elaborate Alapana. This is described as a North Indian raga. Venkatamakhi gives the Arohana and Avorahana as SRGPDS and SNDPMGRS deleting Madhyama and Nishada in the Arohana. Kalyani though a Prathimadyama raga differing from Sankarabharanam only in this note, has Ma Varja beautiful phrases. North Indian ragas like Hamir Kalyani and Yaman Kalyan strengthen the non-murchana Prati Madhyma by including the Suddha Madhyama also.

Todi is also described as a Northern raga. The Panchama of Hanumat Todi is a non-murchana note, Panchama Varja prayogas are common. The Sampradaya Pradarsini contains a well-known ancient Gita in Todi which does not have the Panchama. In the description of Todi in Raga lakshana, manuscript, it is stated that Panchama Varja prayogas are available in Gitas. The earlier Todi does not contain Pa. Thus it seems clear that the Panchama notes of Todi had the characteristics of Alpatva.

Kharaharapriya and Nathabhairavi seem to have been submerged in the ocean of Bhairavi which takes both Suddha and Chatusrutt Dhaivata. It is only after the Melakarta scheme that the division of Nathabharavi and Kharaharapriya seems to have emerged.

Kharabarapriya has a large number of Janya ragas and Tyagaraja has popularised this raga in a number of Kritis. No Kriti commences with Dha.

It is also noteworthy that Sriraga, which was originally the 22nd mela has Alpa Dhaivata, which is the non-murchana note of Kharaharapriya. The Sriraga Pancharatna kriti of Tyagaraja does not contain DHA at all.

Similarly, Harikambhoji mela, which is the Hari Kedaragaula of Venkatamakhi tradition, is also a raga which emerged by reason of the 72 melakarta scheme. Kedaragaula is gandhara varja in the arohana.

On a consideration of all the above facts about the Panchama murchana mela ragas and remembering that every one of the murchana note will be the starting point of ranjaka sound, it can be reasonably concluded that the Murchanas of the Swaras have a bearing on the elaboration of the raga. It seems also clear that the Non-murchana notes have to be used sparingly according to the principle of Varja or Alpatva or by Kampita. Every raga is governed by the Triodasa (13) Lakshanas which include Alpatva and Varja. These are brought into play by the presence or absence of murchanas of the notes of the scales of the ragas.

இசைக் கலைஞரும் இராமநாதபுரம் சேதுபதிகளும்

(க. சி. கமலையா)

கி.பி. பத்தொன்பதாம் நூற்றுண்டிலும் இருபதாம் நூற்றுண்டின் முற்பகுதியிலும் இசைக் கலைஞர்களை ஊக்குவித்த தென்னிந்திய சம்ஸ்தானங்கள் மூன்ருகும். அவை யாவன: மைசூர், திருவாங்கூர், இராமநாதபுரம். இப்பட்டியலில் எட்டையபுரம், சேத்தூர் ஆகியவையும் அடங்கும். சுதந்திர மன்னராகச் சேதுநாட்டையாண்ட முதலாம் முத்துராமலிங்க சேதுபதி பிரிட்டிஷாரால் சென்னை புனித ஜார்ஜ் கோட்டையில் சிறைவைக்கப்பட்டு 1801-ஆம் ஆண்டு இறந்தார். பிரிட்டிஷாருக்குட்பட்டு ஜமீன்தார்களாகப் பிற்காலச் சேதுபதிகளிருந்தனர். பூச்சி சீனிவாசையங்கார் என்ற பெயரையும் உடைய வித்துவான் இராமநாதபுரம் சீனிவாசையங்காரின் சமகாலச் சேதுபதிகள் மூவர். துரைராஜா என்ற இரண்டாம் முத்துராமலிங்க சேதிபதி (1841—1873) 1862-ஆம் ஆண்டு சேதுபதியாஞர். வித்துவான் சீனிவாசையங்காரை ஆதரித்த பாஸ்கர சேதுபதி 3—11—1868-ல் பிறந்தார். சீனிவாசையங்கார் 16—8—1860-ல் பிறந்தார். அவர் பேரும் புகழும்பெற உதவியவர் பாஸ்கர சேதுபதியின் ஒன்றுவிட்ட சகோதரரும் மதுரையில் நான்காம் தமிழ்ச்சங்கம் நிறுவியவருமான பாண்டித்துரைத்தேவர் 21—3—1867-ஆம் நாள் பிறந்தார். இசையில் நாட்டமும் விருப்பும்கொண்டிருந்த இரண்டாம் முத்துராமலிங்க சேதுபதி கர்நாடக சங்கீதப் பிரியர். **காயகப் பிரியா, ரசிக ரஞ்சனம்** என்ற அவருடைய இசை நூல்கள் இசைக்கலைபற்றிய அவருடைய நுண்ணறிவை விளக்குகின்றன. ஹிந்துஸ்தானி இசையிலும் அவர் வல்லவர் என்பதை இந்நூல்களில் காணப்படும் ஹிந்துஸ்தானிப் பாடல்களிலிருந்து தெரிந்துகொள்ளலாம். முத்துராமலிங்க சேதுபதி தமிழ்ப்புலவர் மட்டுமின்றி இசைக் கலைஞர்களின் புரவலராயும் விளங்கினுர். இந்தச் சூழ்நிலையில் தோன்றிய சீனிவாசையங்காரைப் பற்றிய வரலாற்றுக் குறிப்பைத் தமிழ்ப்புலவரும் ஆராய்ச்சியாளருமான மு. இராகவையங்கார் வழங்குகிருர்.

"பாண்டித்துரைத் தேவருடன் இளம் பருவ முதல் நெருங்கிப் பழகியவர்களில் பூச்சி ஸ்ரீநிவாஸ ஐயங்கார் குறிப்பிடத்தக்கவர். பரம்பரையாகவே சமஸ்தானத் தைச்சார்ந்த பிராமண குடும்பமொன்றைச் சார்ந்தவர் இவர். 'மெட்ரிக்குலேஷன்' பரீட்சைவரை தேவரவர் களுடன் ஆங்கிலக் கலாசாலையில் இவர் படித்துவந்தார். இவரது முன்னோர் பலரும் சங்கீத ஞானமுள்ளவர்கள். அதற்கேற்ப ஸ்ரீநிவாஸ ஐயங்காருக்குச் சாரீர இனிமை யும் இசையறிவும் இயற்கையாக நிரம்பியிருந்தன. ஆங்கிலங் கற்று ஓர் உத்தியோகத்தில் அமர்வதினும், இசைத்துறையில் புகுந்து நன்கு பயில்வதால் இவர் பெருஞ்சிறப்படையக்கூடும் என்ற எண்ணம் தேவரவர் களுக்கு இருந்து வந்தது. பட்டணம் சுப்பிரமணிய ஐயரவர்கள் ஒருகால் இராமநாதபுரத்திற்கு அழைக்கப் பட்டிருந்தபோது, ஸ்ரீநிவாஸ ஐயங்காரின் இயற்கை இசையறிவு சாஸ்திரீய முறையில் பயின்று பெருகும்படி செய்ய தேவர் ஐயரவர்களைத் தூண்டினர். ஐயரவர் களும் மகிழ்ச்சியுடன் இசைந்தார். திருவையாற்றில் அவர்களுடனிருந்து ஸ்ரீநிவாஸ ஐயங்கார் சிட்சை பெறு வதற்கு வேண்டிய வசதிகள் யாவும் தேவரால் செய்யப் பெற்றன. வேண்டிய கல்வியைக் குருமூலம் பெற்று இராமநாதபுரத்திற்குத் திரும்பியபோது, சிறந்த சங்கீத வித்வான் என்று யாவரும் மதிக்கும்படி இவரது இசைத் தேர்ச்சியில் பாண்டித்துரைத் தேவர் அடைந்த மகிழ்ச்சிக்கு அளவில்லை. ஒரு நல்ல நாளிலே, பிரபுக் களும் கலைஞர்களும் வருகைதந்த பெருங்குழாத்தின் முன், ஸ்ரீநிவாஸ ஐயங்காரின் சங்கீத அரங்கேற்றம் நடைபெற்றது. அவர் பாட்டு தேவகானம் போலிருந் தது. யாவரும் வியப்பும் உவப்பும் அடைந்தார்கள். அப்பெரிய அரங்கேற்ற விழாவின் இறுதியிலே, தேவ ரவர்கள் அவருக்கு வயிரக்கடுக்கன்களும் சால்வை களும் பரிசாக வழங்கிச் சிறப்பித்தார். பின்பு, ஸ்ரீபாஸ் கர சேதுபதி அரசராக விளங்கிய காலத்தில் ஸ்ரீநிவாஸ ஐயங்கார் சேது சம்ஸ்தான சங்கீத வித்வானாக அமரும் படி செய்வித்தனர் தேவரவர்கள். அப்போது ஐயங் காருக்கு அரசரால் அளிக்கப்பெற்ற வரிசைகள் பல வாம்."*

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* மு. இராகவையங்கார் : செந்தமிழ் வளர்த்த தேவர்கள்.

மேற்சொன்னவற்றைச் சென்னை அரசு ஆவணக் காப்பகத்தில் உள்ள பாஸ்கர சேதுபதியின் 1893-ஆம் ஆண்டு எழுதிய நாட்குறிப்பு உறுதி செய்கிறது. ஸ்ரீநிவாசையங்காரின் வெண்கலக்குரலும் சீரியகுணமும் போதுமென்ற மனப்பாங்கும் ஓர் அரிய ரத்தினமாய்ப் பாஸ்கர சேதுபதியை ஈர்த்தன*.

தம் நல்வாழ்விற்கு உறுதுணையாயிருந்த பாண்டித்துரைத் தேவரை ஒரு தில்லானாவில் பூச்சி ஸ்ரீநிவாசையங்கார் குறிப்பிடுகிறார். உக்கிரபாண்டியன் என்பது பாண்டித்துரைத் தேவரின் பிள்ளைத்திருநாமம், தண்டமிழ் மதுரம் கூட்டுணவெழுந்த வேட்கையால் தடாதகா தேவியென்றும் சுந்தரபாண்டியனென்றும் உக்கிரபாண்டியனென்றும் தெய்வத்தாய் தந்தையரும் இளமுருகனும் மதுரையை ஆண்டார்கள் என்பது குமரகுருபரரின் வாக்காகும். எனவே தமிழ்ச்சங்கம் நிறுவிய பாண்டித்துரைத் தேவரை உக்கிரபாண்டியன் என்றே பூச்சி ஸ்ரீநிவாசையங்கார் பாடுகிறார்.

தில்லானா

ராகம்=ஸிந்து பைரவி தாளம்=ஆதி

பல்லவி : நாத்ருத்ரு தீம்தீம்ததனதிரனா - ததர -
தானி - தோம்த்ருத்ருதீம் தீம்தனன=
(நாத்ரு)

அனுபல்லவி : நாத்ருதானி - தோம்த்ருதானி - தனோம் -
தனதிரன - ததரதானி - த்ருத்ருதீம் -
தனனம்=

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* December 13, 1893 : **Vidwan Srinivasa Iyengar**

This is the name of Samsthana Sangita Vidwan. He owes all his education to the patronage of darling cousin, the Zamindar Avargal of Palavanatham. He passed the middle examination in the first class. Next my cousin had him apprenticed to the celebrated songster Pattanam Subramania Iyer who made our young vidwan an expert in the musical art. He has a silvery voice, a golden character and is an inestimable gem in his contented and humble yet devoted behaviour.

ஜம்தரிகிடதக - ணம்தரிகிடதக - தகனக-
தகஜணு - திமிதரி - கிடதக - கரீநிதநி -
மகாரிஸநி-பாதநி=

(நாத்ரு)

சரணம் : விதரண - குணசீலஸுபண்டித
காயகஸமாஜகவிஜ்ஞப்தஸுஹ்ருதய-
விஜயஸ்ரீ - உக்ரபாண்ட்யதீரா -
கவிதஜனதார ஸுகுமார=

(நாத்ரு)

(அனுபல்லவியைப் பாடி)— (நாத்ரு)

ஸ்ரீநிவாசையங்காரின் மூன்று சமகாலச் சேதுபதிகளில் மூன்றும் சேதுபதி இராஜாராஜேசுவர சேதுபதியாவார். (1889—1928) முத்துராமலிங்க சேதுபதி என்ற பெயரையும் கொண்டவராதலால் அவரை மூன்றும் முத்துராமலிங்க சேதுபதி என்றும் குறிப்பிடலாம். இலக்கியத்திலும் இசையிலும் ஆர்வமுள்ளவர்.

"அரசே! நின் போல்தமிழ்ந்தொன்
னூல்வேண்டும் என அன்பின்
நுவல்பவரைக் கண்டிலமே"

என்றும்

"திருப்புகழா தியவற்றைத்
திப்பியநல் இசையுடன்சொற்
றிருப்புளமும் குழைவிக்கும்
இராசரா சேந்திரனே"

என்றும் உ. வே. சாமிநாதையர் பாடுகிருர். இசையில் விருப்பமுள்ள இராஜராஜேசுவர சேதுபதி சில இசைப் பாடல்களின் ஆசிரியரும் கூட. ஒன்று பின் வருமாறு :

மாதாட பாரதேனே என்ற மெட்டு

இராகம் : கமாஸ்.

மனமே யினி யாரிடத்தோ செல்லுவாய்
மால் மருகனை யன்றி
—மனமே

பூதல மாக்களும் புலவரும் யாவரும்
காதலால் போற்றுதலால் —மனமே

தேவகுஞ்சரியொடு திணைப்புன வள்ளியும்
சேவல் மஞ்ஞையும் வாழ்தலால் —மனமே

வானவர் வாழவும் தானவர் தாழவும்
தான் படைக் கேகினதால் —மனமே

நாரதர் பாடவும் நறுங்கீரர் பாடவும்
சாரதை பெற்றதினால் —மனமே

தந்தைக் குபதேசம் தானே குருவாகி
சொந்தமாய்ச் செய்ததினால் —மனமே

அருணகிரிநாதர் அன்பாகப் பாடவும்
சரணத்தை ஈந்ததினால் —மனமே

மதியுளார் யாருமே விதிவசப் பட்டதினால்
கதியளித் தாட் கொள்ளலால் —மனமே

தாசனையென்றுமே தான் வணங்கித்துதி
ராஜராஜன் செய்யலால் —மனமே

இராஜராஜேசுவர சேதுபதியைப் புகழ்ந்து பாடிய வி. திருஞானசம்பந்தக் கவிராயர் கீர்த்தனையொன்றும் கிடைத்துள்ளது.

கீர்த்தனை. ராகம். தோடி

ஸாது ஸேதுமுத்துராமலிங்கக் காவலன் பாவலன் என்றது
போன்றது.

பல்லவி

ஸேதுபூபன் முத்துராம லிங்கக் காவலன் பாவலன்
(ஸேது)

அநுபல்லவி

போது மேவும் மாது வாழும்
புனிதத்திரு முகவைத்துரை மனுவிற்புகழ்
தயைவைத்தவன் (ஸேது)

சரணம்

(1) ஆதவன்வழி வந்த சுகுணன் அமிர்த மதியை
வென்ற வதனன்
நீதியமைந்த வினைசெய் நிபுணன்
நிருபர்க் கர செனவே வரு
பெயர்பெற் றிடு புனிதா கரன் (ஸேது)

(2) ஜனகன் அனைய தூய ஞானி சகல சுகுணமார் நிதானி
மனஸிஜசம ரூப மேனி
மகிமைப் ரபு தகுபாற்கர
சுதனற் புத மிகுவேற்கரன் (ஸேது)

(3) செந்த மிழ்த்திரு ஞானசம்பந்தன்
சிந்தை மெச்சிடு——— ஞானசம்பந்தன்
முற்றபல் பாடல் நன்குசெய்
சதுரக் கவிகளின் மிக்கவன்
மதுரைத் தமிழ் வளர் வித்தருள் (ஸேது)

சுபம்.

இசைப்பாவலராயும் இசைச்சுவைஞராயும் விளங்கிய இராஜராஜேசுவர முத்துராலிங்க சேதுபதியின் சம்ஸ்தான சங்கீத வித்துவானுயும் பூச்சி ஸ்ரீநிவாசையங்கார் பாஸ்கர சேதுபதியின் மறைவுக்குப் பிறகும் தொடர்ந்திருந்தார். ஸ்ரீராஜராஜேசுவரி முத்துராமலிங்க ராஜேந்திரனைக் காத் தருளவேண்டுமென்ற வேண்டுகோளைத் தாங்கிய பூச்சி ஸ்ரீநிவாசையங்காரின் தில்லானு பின் வருமாறு.

தில்லானு

ராகம்—பரசு தாளம்—தேசாதி (2களை)

பல்லவி: தகனேம் தனத திரனு த்ருத்ரு - தானி
தோம்த தீரனு த்ருத்ரு (தானேம்)

அனுபல்லவி: தானேம் தனத திர திரன தீம்ததீம்-
தீம் தீம் தனன திரனுதிரனு
தத்தீம் - தீம்தன - திரன – தீம் - தத்தீம் –
தித்தளாம் கிடதகஜணுத தகிட தகஜணுத–
கிடதக - ஜணுதக (தானேம்)

சரணம் : ராமநாதபுர பாலகுடௌமுத்து-ராமலிங்க
ராஜேந்தர விபுனி அபி-
ராமி ரயமுக ரக்ஷிம்சுமி - வாராஹி -
ராஜராஜேச்வரி - சங்கரி

சொல்கட்டு : தகிட - நிரிஸநி - தகதிமிதக - ஜம் -
கமதசா - தகிட - ஜம்தக
தஜம் - ஜம் - மகரி - தகிட ஜம் -
நிதப - ததண - ரிஸமகரி -
ஸநித - ததிங்கிண தோம் (தாஞேம்)

(வீச்சில் எடுப்பு)

பூச்சி ஸ்ரீநிவாசையங்காரின் இசைஞானம் இசையுலகை மகிழ்வித்து வருகின்றது.

சேலம் D. செல்லம் அய்யங்கார் எழுதிய வித்வான் இராமநாதபுரம் ஸ்ரீநிவாஸய்யங்காருடைய வாழ்க்கை வரலாற்றில் அவர் நான்காவது வகுப்பில் படிக்கும்பொழுது பாஸ்கர சேதுபதி மெச்சியதாகச் செய்தி கொடுக்கப்பட்டிருப்பது தவருகும். பாஸ்கர சேதுபதி பிற்காலச் சம்ஸ்தான வித்துவானுக்கு எட்டாண்டுகள் இளையவர். சேதுபதிகளின் வரலாற்றை நேராகவே கண்ட மு. இராகவையங்கார் அளிக்கும் தகவல்களே ஆதாரமுள்ளவையாகும்.

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Notation and Teaching of Gamaka-s

VIDYA SANKAR

The president, Dr. Pinakapani, drew our attention to the necessity of minimizing the number of *gamaka-s* in the *Panchadasa* and *Dasavidha-gamaka-s* and to bring them in vogue in notation. This is a very thoughtful and meaningful suggestion. He also suggested that *gamaka-s nokku, gampita* and the *jaru-s* will suffice for the minimum number of gamaka-s to be used in notation. I wish to complete the list with the addition of the *gamaka ravai, khandippu, sphurita* and *pratyāhata*. I shall give brief explanations of the *gamaka-s* to be used and place before you a few of my observations and my humble contribution in this field. I shall also deal with the teaching of the *gamaka-s*, but not go into detail.

It is important that the analysis and understanding of the *gamaka-s* do not confine itself to the theoretical aspects alone but also extend in the practical side, in the methods of teaching and notation, so that we spread a more sensitive understanding of the nuances of our art and preserve the authentic traditional musical forms to posterity. For bringing these ideals into practice, notation is a necessary evil and hence the subject has to be handled tactfully giving an aesthetic approach.

Notation should be basically simple. It should not be loaded with complexities, making it clumsy and cumbersome. It should be scientific, reasonable and reachable to students and teachers.

The importance of *gamaka*-notation was felt earlier and in 1904 Subbarama Dikshitar employed signs to represent the *gamaka-s* in rendering the compositions in notation in his invaluable "Sangita Sampradaya-Pradarsini."

The *nokku* is the simplest of all the *gamaka-s*. It is just a stress or a pull on the *svara* itself. It may be called a miniature *kampita-gamaka. Kampita* means oscillation. It is a wavy motion between two adjacent *svatas*, usually from a higher to the lower, expressed in two, three or more wavy movements as in the phrase 'ga maa pa' (in *rāga Śankarābharanam*), where the 'maa' is

experienced as 'pa ma - pa ma - pa ma'. Here, if the number of oscillations given to the *svara* 'ma' be reduced to one, the embellishment given to it is just a pull or a stress. This is *nokku*. This *gamaka* is represented is notation by a symbol like the letter 'w' written above the *svara*. The *kampita-gamaka* is represented by a wavy line consisting of three cuves '〰〰' above the *svara* to which this *kampita* is applied.

Here, I wish to make some observations. There are instances of oscillations of the *svara-s*, where the wavy movements occur from the lower to the higher *svara*, and also on the *svara* itself.

In the phrase 'pankajāsanādi' (*Anupallavi* - Kamalamba - navāvarana-kriti in *rāga Śankarābharanam*), the letter 'nā' takes the *svara* 'maa', with oscillations. This *madhyama svara* is not like the one presented in the earlier example given, where the oscillations start from the higher *svara panchama*. Here, the start is from the lower *svara gandhara*. The 'maa' is experienced as 'ga ma - ga ma - ga ma'. This can be taken as a second variety of the *kampita* - *gamaka* and represented in notation by a wavy line of two curves- '〰〰' above the *svara*.

'rii ri rii rii pamarii'

In the phrase 'Dhar ma sam var dha ni', all the first four letters take the *svara rishabha* with oscillations on itself. The *svarupa* of the *raga Madhyamavati* cannot be presented without this type of wavy movements. This can be treated as the third variety of *kampita-gamaka* and represented in notation with a single curve '〰' above the *svara*.

These two varieties of the *kampita-gamaka* may come under other *gamaka*-s also; but, by grouping them under a prominent *gamaka*, we do minimize the number of *gamaka*-s and thereby their symbols also.

The *jāru*-s, *ēttrajātu* and *errakkajāru*, as the names themselves suggest, are slides between *svara*-s either from the lower to the higher, or from the higher to the lower. These are represented in notation by oblique lines ' / , \ ' respectively. In cases where

the starting *svara* of the glide is perceptible, as in "Rangasayi" (Kambhoji) where the 'O' takes the *svara* 'rii', which starts with a definite landing on the *sadja*, its lower *svara* the *anu-svara* in this case 'sa', can be written in the line above the *svara*-line, accompanied with the *ettrajaru-sign.* :

sa/

rii

O O O rangaśayī

Generally, the *anu-svara*-s are not pronounced while rendering a *svara*-phrase, but the *svara*-s are rendered with the embellishments provided by the *anu-svara*-s. The *anu-svara*-s are silent workers behind the screen, lending life and strength to the *svara*-s, while merging with the *gamaka*-forms. For example, 'nii ; ; da pa' (the last *svara*-passage in *Begada-raga - adi-tala-varnam*), the 'nii ; ;' is rendered as 'sa ni - sa ni' which brings out the *raga-svarupa* with the *kampita-gamaka*; here the *anusvara* 'sa' in not pronounced.

In the *gamaka*-s, *ravai* and *khandippu*, the *anusvara*-s make their presence prominent. In the *charana*-line of the *Begada-varna*, 'pagavari bodhana vini', in between the words 'bodhana' and 'vini', a *svara*-phrase 'pa ma gaa– maa ri' occurs. Here, while rendering 'pa ma ga', between 'pa' and 'ma', another 'pa' is touched upon. This embellishment is 'ravai'. The anusvara 'pa' is written above the *svara*-line in between 'pa' and 'ma' with a sign of an inverted 'v' over it.

/\

pa

pa ma ga

pa ga va ri bo dha na . . . .

In the phrase 'pa ma rii sa' in *raga Kalyani*, the presence of the *svara* 'ga' is felt between 'ma' and 'ri'. So also in the phrase 'ma ga pa ma rii' in *Surati-raga*. This form of dropping is called *khandippu*. Here, the *auusvara*- 'ga' is written above the *svara*-line between 'ma' and 'ri' with its symbol ' √ '.

√ √

ga ga

pa ma rii sa ; ma ga pa ma rii sa

The other *gamaka-s, sphurita* and *pratyahata,* occur in *janta-svara-prayoga*-s or double-note- phrases as in 'sa sa - ri ri - ga ga - ma ma'. *Sphurita* is generally noted as that which occurs in the *Arohana-krama* or the ascending order of notes and *pratyahata* as the one occurring in the *avarohana-krama* or the descending order of notes.

Here I wish to make an observation:

Though the technique applied, on the vina, for the *avarohana-janta* is different, the effect produced is the same. In fact, on the violin, the technique applied is the same in both *arohana* and *avarohana-janta-svara*-s. Logically, we see the strength to the second *svara* in the double-note-phrases is lent only by the lower *svara* or fret. So, the embellishment of an *avarohana-janta* is also a *sphurita.* But sometimes the *janta-prayoga* is employed or associated with a wavy motion, as in the phrase; 'ni ni - da da - pa ma' in the first line of the *Kalyani-raga –adi-tala-varnam* 'Vanajākshiro':

ni ni dada pa ma
va na ja kshi . . ro . . . . .

In this instance, the second 'ni' and 'da' are rendered with an oscillation from their respective higher notes, namely, 'sa' and 'ni.' This form of *janta* may be termed '*pratyahata.*' The symbols used by Subbarama Dikshitar for *sphurita* and *pratyahata* are three dots forming the vertices of a triangle and its inverted form. As dots in notation denote the *sthayi* or octave of a note, the symbols for *sphurita* and *pratyahata* may be given as a triangle and an inverted one as, $\triangle$, $\triangledown$' respectively, written above the concerned *svara*-s.

The need for writing down notation with *gamaka*-signs was felt by me when I was trying to decipher the difference between the *arohana–krama–janta* and *avarohana-krama-janta.* I wish to narrate it here: Once, I learnt the *Suddhadhanyasi-varnam* of Muthia Bhagavatar from a book. The second line of the *pallavi* of the *varnam* runs as follows:

ga ma pa - sa ga ma pa ni - pa pa ma ma ga ga sa sa -
nā . . rā . . . . ya . . . . ni . . . .

Years later, I heard this composition rendered by a disciple of the composer. I realised the beauty of the line when I heard his version of rendering the phrase 'pa pa ma ma ga ga sa sa as '———— - ———— - ———— - ——- —.

paani pa   maapa ma   gaama ga   saagasa

I felt the neccssity for a proper notation which could impart' the traditional *Pāṭañtara*.

The Mohana-varnam of Ramnad Srinivasa Iyengar, which most of us have heard from eminent disciples of the composer, might after say fifty years become obsolete. Almost all the learners are taught this *varnam* and it is a blessing that the beautiful *Khandippu-gamaka* in many places, especially in the phrase 'sā · ṛi ga śaa - da paa' has been taught to them, thereby the authentic versions are in vogue. These matters stress the value of notation with gamaka-signs.

Teaching of *gamaka*-s should be graded and not taxing, Students should be given a clear perception of steady notes which will enable them for a clear understanding of the movements in the *gamaka*-forms, which will in turn help them in the clarity of exposition of the *gamaka*-s. The main principle and technique of the *gamaka*–s should alone be imparted during pratical lessons. To understand the *gamaka*-s, it would be of immense help for the vocalist to take up the practice of the vina, and the student of vina has to learn the fundamental lessons by voice. The practice of writing compositions in notation, even the earlier svara-exercises should be given to all students, as this would develop their *svara-gnana* which is essential for understanding the various *gamaka*-s. Perhaps, primary books with *gamaka* - notation would help students in self - study.

Kalapramana in *gamaka*-s is a very important factor. For example, in rendering 'ni ; ; da pa ', in *Begada* (the last *svara*-passage in the *adi-tala-varnam*), the first *nishada* is given a long single oscillation from the *tara-shadja*, the second, two oscillations and the third, four oscillations. If the first were given two oscillations, correspondingly, the second gets four, and third, six or eight oscillations. These are best captured by the students only through *guru-mukha-pātantra:*. Hence, in the teaching of the nuances of our classsical music, methods of education would prove ideal if there was a pleasant blending of the ancient *guru-kŭlà* system and modern mass-media instruction.

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The Violin

Blaise Calame

1. Its History

Even though the Violin, as we currently know its completed form, dates from the sixteenth century, and even though we attribute various ancestors to it (such as the viola and the *vielle*), it is likely it had even earlier origins. It is one of the most widespread instruments in the world, its fundamental characteristic being the vibration of a string above a resonating box, an idea as old as time.

Whereas certain see its origin in the Near East, in a region somewhere between Iran, Arabia and India, it seems more reasonable to think it had its mysterious birth in more than one place at the same time.

Although it can be found everywhere in the world, as much in the Near East as in Africa or in the Far East, it is interesting to note that it evolved differently in each civilization and that the cultural milieu within which it developed determined not only its form but also the manner in which its technique improved in relationship with each musical system.

Its universality can be attributed to the fact that its sound is one that most closely resembles the human voice, thus transmitting the inflexions of human emotion in a particularly sensitive way.

It is in Europe, however, that the violin reached its ultimate form, and it is beginning with the sixteenth century that it attained its fullest development.

Whereas the violin essentially is a homophonic instrument in all extra-European civilizations, in the West, because of the tonal system, it has become a polyphonic instrument. As music ameliorated more and more, violin-makers began to construct better instruments whose sound quality improved as much as their esthetic characteristics.

It is probably to the Italian Renaissance that we owe the encounter between composers, makers and performers, which enabled the development of the violin. This is the time at which it moved forward a decisive step, becoming a solo instrument with all the richness of expression theretofore unknown. An uninterrupted succession in Italy, was also necessary to obtain the perfection of Stradivari's instrument.

2. The Basis of Violin Technique

Violin teachnique is based on the tonal system, constructed on the succession of "fifths" and on the subdivision of the octave into twelve half tones :

do, do sharp; re, re sharp; mi; fa. fa sharp; sol, sol sharp: la, la sharp; si; do (Figure 1).

The fundamental element of this technique is the "scale" built on each of the twelve notes of the system (Figure 2).

Tuning through successive fifths figure (3) allows for the construction of these twelve scales, beginning with sol, and continuing in the order of succession of the four strings, by ascending or descending with the four fingers of the left hand. This very same basis allows for the construction of arpeggios (figure 4) and intervals, beginning with the unison and going to the twelfth, using two neighbouring strings each time (Figure 5), It also allows for the construction of chords with three and four notes (Figure 6).

It must be observed that writing played a determining role in the entire development of violin technique. It allowed theoreticians, who based themselves on mathematics, and composers to transmit their intentins ona precise manner to the performers.

3. Role of the Violin in Western Music

As it improved more and more in terms of technique, composers became increasingly interested in the violin and wrote some of their most beautiful pieces for it; this was especially true of Bach, Brahms, Beethoven, Mendelsohn, Tchaikowsky and Bartok. It must also be noted that the constant, mutual stimulation that

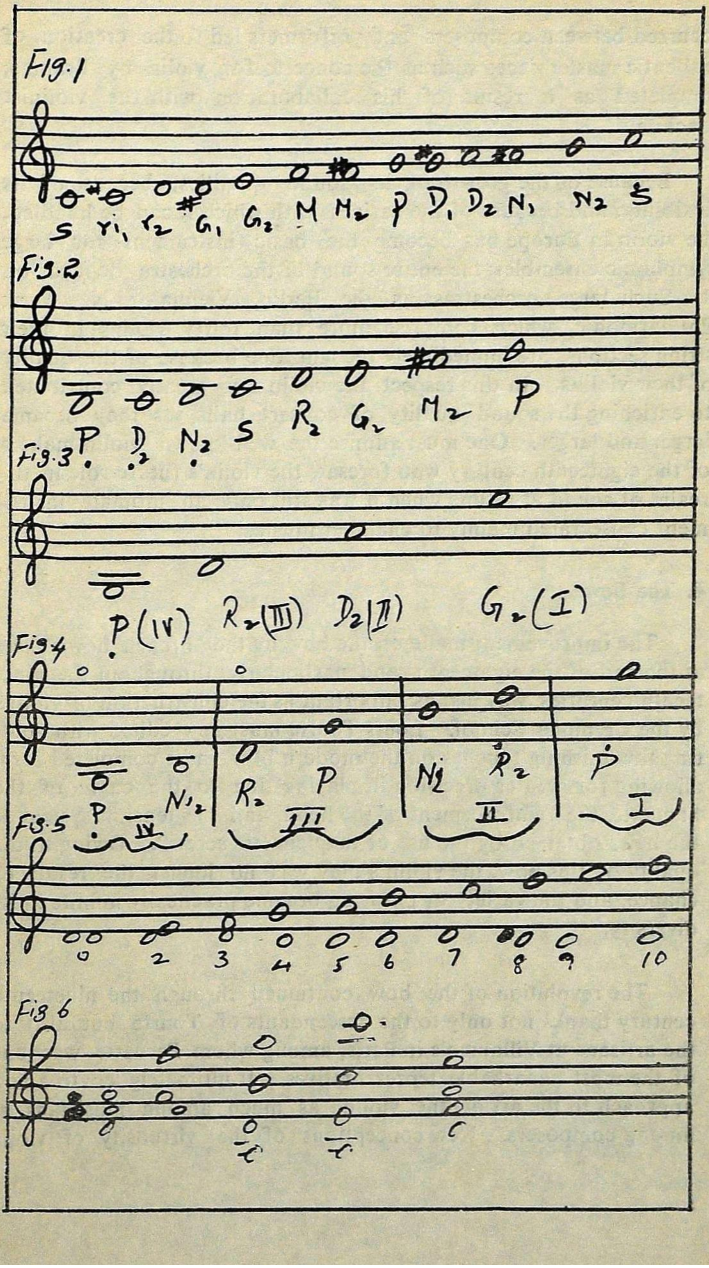
Fig. 1
S r1 r2 G1 G2 M M2 P D1 D2 N1 N2 S
Fig. 2
P D2 N2 S R2 G2 M2 P
Fig. 3
P(IV) R2(III) D2(II) G2(I)
Fig. 4
P N1,2 R2 P N2 R2 P
IV III II I
Fig. 5
0 2 3 4 5 6 7 8 9 10
Fig 6

occurred between composers and performers led to the creation of authentic masterpieces such as the concerto for violin by Brahms, completed as a result of his collaboration with the violinist Joachim.

Because of the growth of its sound qualities, because of its flexibility, and because of the easiness with which it can be handled, the vioiin in Europe has become the basic instrument for large symphonic ensembles; the entire sound of the orchestra depends on it. Such large orchestras as the Berlin, Vienna or New York Philharmonic, which comprise more than thirty violins in their string sections, are immediately recognizable because of the quality of their violins. In this respect, the violin also greatly contributed to enriching the sound quality of concert halls, as they became larger and larger. One must admire the well-known violin-makers of the eighteenth century who foresaw the violin's future role in the realm of sound at a time when it was still only an intimate instrument consecrated mainly to chamber music.

4. The Bow

The improvement made on the bow by the French bowmakers at the end of the eighteenth and particularly throughout the nineteenth centuries, was just as important as the construction of violins by the Cremona School. Louis Tourte must be credited with putting the finishing touches on the modern bow, in its completed form allowing for greater precision in playing due to the curve of the baguette, the reinforcement of the head, and the tension system of the hairs obtained by the use of the "endless screw". Owing to the quality of this bow, the violin's play was no longer the result of chance, and the variety of phrasing became practically infinite in its diversity.

The revolution of the bow continued through the nineteenth century thanks not only to the descendants of Tourte but also to the artisans at Villaume's in Paris, among whom Peccatte was one of the most remarkable representatives. It ultimately led to a new approach to the art of the violin, as much among musicians as among composers. New conceptions of the virtuosity of violin

playing surfaced at this time, made possible by a teachnique based on the use of such bowing as the "staccato", the "flying staccato", the "spiccato", the "martellato", the "jetē", the "sautillē", the "marcato", and mixed bowing, which combined bowing "ā la corde" with the "jetē", giving the musical phrase much greater contrast and variety.

From then on, the violin would always capture the attention of composers, both as a solo instrument and as the basis for the modern orchestra, because it allied an amplitude and flexibility of sound and a diversity of phrasing.

5) Violin Music

Violin music can be subdivided into three principal periods:

a) The Seventeenth and Eighteenth Centuries

This period is marked by the definition of the traditional violin technique and the birth of musical forms allowing the instrument to find a framework within which the rhythm, melody and tonal conception of the work find their equilibrium in relation to the rules in effect at the time.

This period, in which music is above all practised at the courts and in aristocratic milieu, is primarily tradition-bound, which explains why composers mainly used conventional musical forms. Besides forms such as the "concerto", "sonata", "suite", or "partita", one also witnesses the growth of French, German, Italian or Spanish dances that are more frivolous in nature. Despite this rigour, we discover in Johann Sebastian Bach a balanced union of the three principal factors : perfect form, accomplished technique and sublimated expression.

b) The Nineteenth Century

Following the eighteenth century, music is democratized and begins to penetrate all social classes. With the liberalization of ociety, musical individualism can develop more freeiy, and we witness the appearance of the first symptoms of romanticism, which would give way to an even greater exuberance in the composition and interpretation of the musical score.

Thc violin makes a gigantic leap in terms of technique. This is refleeted in the growth of virtuosity and in the search for new musical forms such as the "fantaisie", the "nocturne", "prelude", "caprice", "romantic poem", or "esquisse", all of which reveal the composer's liberty of expression.

It is to Pāganini that we owe the evolution of the art of violin playing, with respect to both technique and expression. He also developed in a unique way the virtuosity of the instrument.

c) The Twentieth Century

This century sees the achievement of instrumental technique to its most perfect degree, and the flowering of the greatest violinists in terms of both the instrnment's technique (Heifetz) and its expression (Kreisler and Ysaye). It nonetheless announces the decline of the instrument because musical composition is regressing with respect to expression and because, since the invention of dodecaphonism, avant garde music is no longer interested in the violin as an expressive instrument. Although Bartok, the greatest composer of the twentieth century, signed some of his finest masterpieces for the violin, it is nevertheless likely that future composers will not write for the violin but rather for synthesizers, which are much more docile.

Modern Mela Siddhanta

(Keynote address of Shri T. S. Parthasarathy delivered at the 4th Acharya Brahaspati Memorial Seminar held under the auspices of NAAD-CHINTAN (Research wing of SUR-SINGAR SAMSAD) at Bombay on 26th January 1984.)

It is most appropriate that this Seminar is held in memory of the late Acharya Kailash Chandradev Brhaspati who was one of outstanding scholars and musicologists of this century. I had the good fortune of knowing him personally when he was the Chief Producer of Music (Hindustani) of All India Radio at New Delhi. The Acharya hailed from the Rampur State in Uttar Pradesh and was an M.A. of the Agra University. He was an unrivalled scholar in Sanskrit and Hindi. For some years he was the professor for Dharma Sāstra and Hindi literature at the Sanatana Dharma College at Kanpur. Early in life, the Acharya had the good fortune to sit at the feet of eminent maestros of the Rampur Durbar and learn the intricacies of music. He later studied works like the Nātya Sāstra of Bharata Muni and the Sangīta Ratnākara of Sārngadeva and became a master of musical theory. His monumental work in Hindi, "Bharat Kā Sangīt Siddhānt" was published in 1959 in the series Hindi Samiti Granthmālā as its 28th publication. May his spirit guide the deliberations of Naad-chintan and Sur-Singar samsad !

It is customary for Indian writers on music to say at the outset that the earliest music of India is to be sought in Vedic literature, the Sāmans representing the earliest songs. This is because no earlier specimens of music are available. But it is clear that the earliest notes (Svaras) of Indian music appeared from the Sāma Veda. To begin with, the Sāman was sung to three or four no es but from later treatises like the Nāradīya Sikshā we find that seven notes soon came into existence. It is from this Sāman music that the later music of India developed.

The second period of development of Indian music was the Gāndharva or Mārga period. The Gāndharva was also a kind of sacred music and represented a counter-part of the Vedic Sāman. When the seven notes were known, scales were formed and with three grāmas Gāndhāra, Madhyama and Shadja.

The most distinguishing feature of the music of India is its wealth of melodic forms called Rāga by virtue of their colourfulness. But the concept of rāga as such had not developed in Bharata's time. During the early stages there were only jātis or the parent scales.

The history of rāga music appears in its fullness in the Brihaddesi of Matanga who expressly statse that he deals with the rāga-mārga not dealt with by Bharata. Matanga's work was called Brihaddesi because it was the first big treatise on Desi raga music. The Desi rāga gāna is the next, the third stage in the history of Indian Music.

As the number of rāgas grew, they were classified into various categories. An inscription of the seventh century in the romote village of Kudumiyāmalai in South India gives svara-groupings for an enigmatic seven and eight on a lute or Vīna called the Parivādinī.

A series of commentaries and expositions of the Nātya Sāstra of Bharata appeared and the most famous is the commentary of Abhinavagupta. But an excellent epitome of all sangīta literature is the Sangīta Ratnākara of Sārngadeva (circa 1240 A.D.) which has stood the test of time. In the post-Ratnākara period there developed a division of the music of India into South Indian and North Indian schools.

The history of South Indian musical literature dates from the Vijayanagara period (c. 1330). Vidyāranya, stated to be the founder of the empire, wrote the "Sangītasāra" and although no copy of this work is extant now, it is quoted by Govinda Dīkshita (c. 1600) who says that he had thoroughly studied the treatise of Vidyāranya.

While the classification of rāgas in North India was proceeding on the lines of Rāga-rāginī system, Carnatic rāga classification began with a scheme of Mela-janya rāgas, parent and derivative melodies. Vidyāranya was the first to formulate a scheme of fifteen melas and describe fifty rāgas. Let us see what Āchārya Brihaspatiji says about Vidyāranya in his work " Bharat kā Sangīt Siddhānt ".

ये अनेक शास्त्रों के प्रकाण्ड पण्डित एवं उद्धारक थे। इन्हीं की सहायता से १३३६ ई० में तुङ्गभद्रा नदी के तट पर विजयनगर साम्राज्य की आधारशिला रखी गयी। विद्यारण्य माधवाचार्य इस साम्राज्य के महामन्त्री थे और हरिहर प्रथम नरेश।

नवस्थापित विजयनगर में देश भर के विद्वान् एवं गुणियों को आकृष्ट करने का श्रेय श्री विद्यारण्य को है।

के० वासुदेव शास्त्री का कथन है कि अत्यन्त प्रयत्न करने पर श्री विद्यारण्य को प्रचलित पचास राग मिले, जिनका वर्गीकरण उन्होंने पन्द्रह मेलों में किया।

हमारी दृष्टि में मेल-पद्धति ईरानी मुकाम-पद्धति का रूपान्तर है, जो सारिकाओं का अचल रूप लिये उत्तर भारत से पहुँची, विद्यारण्यजी के पन्द्रह मेलों में 'हेजुज्जीमेल' भी ईरानी 'हिजाज' का प्रभाव विद्यारण्यजी की मेल-पद्धति पर प्रमाणित करता है।

मूर्च्छना-पद्धति उस समय सुबोध नहीं रही थी, फलतः वादकों के लिए सुकर मेलपद्धति चल पड़ी।

मेल शब्द का प्रयोग सर्वप्रथम विद्यारण्यजी ने किया है, उनका ग्रन्थ 'संगीतसार' था, जो आज उपलब्ध नहीं।

रघुनाथ ने विद्यारण्यजी के मत का वर्णन किया है।

विद्यारण्यजी के पन्द्रह मेल (१) नट्टा, (२) गुर्जरिका,. (३) वराटिका, (४) श्री (५) भैरविका, (६) शंकराभरण, (७) आहरिका, (८) वसन्तभैरवी, (९) सामन्त, (१०) काम्बोदिका, (११) मुखारिका, (१२) शुद्धरामक्रिया, (१३) केदारगौड, (१४) हीजुज्जी, (१५) देशाक्षिका नामक रागों में प्रयोज्य हैं, इन्हीं में अन्य प्रचलित राग भी आ जाते थे ।

The Raghunāth referred to by Āchāryaji Brihaspati was the ruler of Thanjavur, Raghunātha Nāyak (1614—28 A.D.). The work is called "Sangīta Sudhā" and it was published by the Music Academy, Madras in 1940. Although it bears the name of Raghunātha Nāyak as its author, it has been established that it was written by Govinda Dīkshita, the Minister of the ruler and the father of Venkatamakhi, who revolutionalized Carnatic music by introducing his 72 mela karta scheme. In the "Sangīta Sudhā" Govinda Dīkshita mentions that he had thoroughly studied the "Sangīta Sāra" of Vidyāranya. "संगीत सारं समवेक्ष्य विद्यारण्याभिध श्री चरण प्रणीतम्". Venkatamakhi expressly states in his "Chaturdandi Prakāsikā" that the work "Sangīta Sudhā" was written by his father Govinda Dīkshita and was fathered upon Raghunātha Nāyak. Unfortunately the "Sangīta Sāra" of Vidyāranya is not available now but Vidyāranya's views have been summarised by Govinda Dīkshita and it is only from him that we come to know of the 15 melas and the fifty rāgas of Vidyāranya.

The "Sangīta Sāra" of Vidyāranya has a very important place in the history of Indian music especially of the South. It serves as a link between the "Sangīta Ratnākara" Sārngadeva (13th century) on the one hand and the "Svaramela Kalānidhi" of Rāmāmātya (16th century) on the other. It was generally supposed that Rāmāmātya was the originator of the concept of mela and janya rāgas. Pandit Hulugur Krishnachar, the eminent musicologist of Hubli whom I had the privilege of knowing, tried to credit Pundarīka Vitthala with the idea, but the credit is really due to Vidyāranya. This is also supported by the views of Brihaspatiji which I read earlier in Hindi.

The next South Indian writer to write on the Mela system is Rāmāmātya who wrote the " Svaramela Kalānidhi " around the year 1550 as stated by himself in a verse in his work. Rāmāmātya had the appellation of " Abhinava Bharatāchārya " and was patronized by Rāma Devarāya, the last ruler of the Vijayanagar empire. The work was written by Rāmāmātya at the express desire of the ruler that a work reconciling the many differences in lakshya as well as in lakshana should be written by the former. According to the colophon the work was completed on August 21 1550 A.D.

This title of the book is significant as, for the first time, the word " Mela " is used in a title. Doubts regarding differences between theory and practice appear to surface in Indian music now and then because Pundarīka Vitthala and Somanātha repeat the same complaint In their works Sadrāgachandrodaya and Rāgavibodha.

Rāmāmātya's genus-species system consists of 20 melas and 64 janya rāgas against 15 and 50 of Vidyāranya. All the 20 melas of Rāmāmātya have been idendified with the modern melas of Carnatic music and a few with Hindustani Thats like Bhairav, Kāfi, Bilāval, Asāveri and Pūrvi. An excellent edition of Rāmāmātya's " Svaramelakalānidhi ", ably edited with an introduction and translation by the late musicologist M. S. Ramaswamy Aiyar, was published by the Annamalai University in 1932.

Rāmāmātya, Somanātha and Venkatamakhi were all South Indian musicians and wrote for South India. Rāmāmātya was the first to break away from Sārngadeva's theory of twelve Vikrita svaras and reduce them to seven. As for the Melas, Rāmāmātya rightly discarded the antiquated method of deriving rāgas from the complicated system of Grāma-murchanā-jāti as well as the later method of rāga-rāginī-putra. On the other hand, he had the genius to discover unity in variety i.e. a unifying principle in the variety of rāgas that came under his notice. He was the first to open in his book a separate chapter on Mela called the " Melaprakarana " and Somanātha and Venkatamakhi followed him. His work, therefore, is a landmark in the history of the Mela Siddhānta.

Nearly a hundred years after Rāmāmātya wrote his "Svara-melakalānidhi", there appeared on the musical horizon of South India (c. 1650) another treatise that was destined to revolutionalize the mela system of Carnatic music. The book was called "Chaturdandi Prakāsikā" and its author was Venkatamakhi, the son of Govinda Dīkshita, the author of "Sangīta Sudhā". According to the "Sangītā Sārāmrita" of Tulaja, the Maratha ruler of Thanjavur, the term "Chaturdandi" signifies gīta, ālāpa, thāya and prabandha —the four possible channels through which a rāga manifests itself. Venkatamakhi says in the colophon to his book that he wrote it at the instance of Vijayaraghava Nayak who ruled Thanjavur from 1633 to 1673. Venkatamakhi's scheme of 72 melas holds sway in Carnatic music for nearly two hundred years now.

Venkatamakhi says that he was the disciple of one Tanappacharya (also known as Venkata Mantri) who was the son of Honnayya from the North. Both the names sound like Karnataka names and Venkatamakhi's work deals with only South Indian music. The most important part of the book is the one relating to the scheme of 72 melakartas. Venkatamakhi was indebted to Somanatha for the idea of evolving a scheme of melas. The scheme of 72 melakartas constitutes a distinct landmark in the histroy of Indian music. It is of interest to students of comparative musicology of other countries as well, since the scheme is based on the universally recognised 12 notes of the gamut. Venkatamakhi has given us for the first time a systematic classifieation of melas based on their svaras. The 19 melas which were already in vogue were called by him as Kalpita malakartas (already made) and the remaining 53 were classified by him as Kalpyamana (immediate possibilities) and Kalpayishyamana (remote possibilities).

Although Venkatamakhi swears that even Lord Siva will not be bold enough to attempt a scheme like this (na hi tatkalpane phalalochanopi pragalbhate) he was fully aware that his scheme was a vague one at his time. He says "I have no doubt worked out 72 melas but it might be said that this permutation is a waste since, of these only a few are known and found in practice. My reply is that

I have devised a scheme which would comprehend all ragas of all times and of all countries ".

Venkatamakhi's scheme is based on a gamut of sixteen svaras which include four svaras with double names like Suddha gandhara, Shatsruti rishabha, Suddha nishāda and Shatsruti dhaivata. It was left to later composers like Muthuswami Dīkshita, Tyagaraja, Subbarama Dīkshita and Maha Vaidyanatha Iyer to write compositions in some or all the 72 melas of Venkatamakhi. In the Carnatic music of today all these melas are freely used and the number of composers writing songs in them is increasing day by day.

Once the 72 melakarta scheme of Venkatamakhi became an established fact, other musicologists attempted to improve upon it and discover more melas. One Krishna Chandra of Kerala readjusted the svara sthānas of Venkatamakhi and produced a scheme of 84 melas. Some others made the prati madhyama as the fifth note and tried to add another 36 mela karta ragas. It is well known that the Venkatamakhi scheme divides mela kartas into water-tight compartments viz those with Suddha Madhyama and those with Prati Madhyama. Unlike Hindustani music, there are only a few ragas in Carnatic Music, like Sāranga, which take both the Madhyamas.

As I observed earlier, the fact that there were yawning differences between theory and practice in music had exercised the minds of rulers like Rama Raya and Burhan Khan who commissioned scholars to write works to reconcile them. The thought also exercised the mind of Vishnu Narayan Bhatkhande, the Lakshanakara of Hindustani music, towards the end of the last century. " Is there any connection between the theories of texts and the art we consider today as music ? " he asked and added " Such thoughts often used to arise in my mind. Some friends suggested that I should take up a tour of the Madras province where some solution of this important question may be obtained ".

Bhatkhandeji's first tour of Tamilnadu took place in 1904 and he visited Madras, Thanjavur, Madurai, Ettayapuram and also

Mysore in Karnataka. He met musicians and musicologists and visited libraries. At Ettayapuram he met Subbarama Dīkshitar, the grand old man of Carnatic music, and collected a manuscript of the Chaturdandi Prakasika. Later he acquired the Svaramela Kalanidhi and the Sangīta Saramrita. Ho took them to Bombay, got them printed and sold them for 25 to 50 paise per copy.

Bhatkhandeji appears to have appreciated the Janaka-janya system of raga classification current in South India and tried to introduce is in Hindustani music. He arranged all the ragas of that system under ten Thats and named them after the best-known ragas.

The ten parental scales are :—

Bilawal That (Sankarabharanam)
Kalyan or Yaman That (Kalyani)
Khamaj That (Harikambhoji)
Bhairava That (Mayamalavagaula)
Poorvi That (Kamavardhani)
Marawa That (Gamanasrama)
Kaphi That (Kharaharapriya)
Asavari That (Nathabhairavi)
Bhairavi That (Hanumatodi)
Todi That (Subhapantuvarali)

He thus paved the way for a mutual understanding of Hindustani and Carnatic music. He was also the father of music conferences in India and it is our duty to remember Bhatkhandeji on occasions like this.

Book Review

Naradīyaśikṣa by Sures Chandra Banerji. Published by Rabindra Bharati University, 6/4 Dwarakanath Tagore Lane, Calcutta 700007. 1983. Rs. 32/-.

The text of Naradīyaśikṣa with an English translation forms the major content of this work. The translation will be whole-heartedly welcomed by teachers and students of music. Unfamiliarity with Sanskrit has deprived many an eager student of direct access to Sanskrit works. Even though a translation is no substitute for the original, it takes the student closer to the text than do interpretative writings. And as the author himself points out in the preface, his translation is fairly literal. Many of the technical terms have been left untranslated and their meanings explained separately in the notes. While the translation leads one directly to the text, the author sums up the musicological content of the work in the introduction and in two essays " Musicology in the Naradīyaśikṣa" and "Musicology in the works on Śiksa". The appendix which contains this second essay also includes the essay " Origin and Development of Indian Music and Musicology " select bibliography and the text of " Pañcamasarasamhita " a work attributed to Narada.

This is the first time that a translation of the entire Naradīyaśikṣa has been published though the translation of selected verses is found in " A Historical Study of Indian Music " by Swami Prajnanananda and "Bharatīya Saṅgīta Ka Itihasa " by Dr. S.S. Paranjape. While the present work does attempt to fill a gap in Musicology, namely, the musicological speculation in the related field of Vedic recitation, its usefulness would have been enhanced by thoroughness in editing and the prevention of errors.

In the introduction the author attempts to determine the date of the Naradīyaśikṣa. He feels that the Naradīyaśiṣa antedated the Naṭyaśastra because " it mentions neither Bharata nor the Naṭyaśastra " (P. 1). But then the reverse too is partly true. There is mention of one Narada but not of the Naradīyaśikṣa in the Naṭyaśastra and this personage seems to have been a writer on Gandharva

and not on Śikṣa (see N. S. 32, 1 ; 34, 2). Parts of a verse occurring in the Naradīyaśikṣa (1, 7, 12) and in one of the manuscripts of Naṭyaśastra (29, 37) are alike, and the editor of the G.O.S. edition of Naṭyaśastra has stated that the verse has been quoted from Naradīyaśikṣa. But this suggestion itself is based on the assumption that the Naradīyaśikṣa is earlier. At present no evidence is available definitely to determine the relative dates of the two works.

While comparing the work with the Vayupuraṇa the author (P. 2) points out a verse of Śikṣa (1, 2, 4) occurring verbatim in the Puraṇa with a single difference. Instead of the word "tana" the word "tala" occurs in the Purana.

सप्तस्वरास्त्रयो ग्रामा मूर्छनास्त्वेकविंशतिः ।

ताना एकोनपञ्चाशदित्येतत्स्वरमण्डलम् ॥

The author attributed the difference to scribal error but confeeses that it is difficult to decide which of the work is errant. But it is evident from the context that the correct word is "tana". Further as Alain Danielou and N. R. Bhatt have suggested, in two of the manuscripts of Vayupuraṇa the reading is "tana" and they have naturally accepted this reading (See Textes Des Puraṇa Sur La Theorie Musicale Vol. I. P. 24).

While describing the contents of the work the author Dr. Banerji, lists the Saman svaras with the equivalent svara-s of Laukikagana.

In Saman		*In Laukika-gāna*
1. Kruṣṭa	corresponding to	Ṣaḍja
2. Prathama	,,	Ṛṣabha
3. Dvitīya	,,	Gandhara
4. Trtiya	,,	Madhyama
5. Caturtha	,,	Pañcama
6. Mandra	,,	Dhaivata
7. Atisvarya	,,	Niṣada

But such an equivalence is nowhere to be found in Naradīyaśikṣa. The above table is thus very misleading. (see P. 4).

Musicology in the Nāradīyāśikṣā

In this essay, which follows the Introduction, the author proposes to "bring to bold relief the contribution of this work to the Science of music".

He explains the terms Tana, Raga, Grama and mūrchana. While speaking of grama-s he remarks (p. 8) : "In Ṣadja, Niṣada is slightly touched, Gandhara is excessive and Dhaivata is tremulous. In madhyama there is excessive effort relating to Gandhara, Niṣada appears and disappears and Dhaivata is weak." (p. 8). From these descriptions it appears as though 'Ṣaḍjagrama' and 'Madhyamagrama' mentioned refer to the two grama-s. They are based on verses 1, 4, 7 and 1, 4, 8 of the Śikṣa which are among the seven verses (1, 4, 5-11) describing the seven Raga-s. Thus 'Ṣaḍja' and 'Madhyama' refer to Ṣaḍjagramaraga and Madhyamagramaraga and not to the two grama-s. This is obvious since grama merely refers to an ordered scheme of svara-s and not to a melodic entity with weak notes etc. Again in the statement "Sadharita takes place where Kakalī is possessed of antara svara-s" (p. 9), the term Sadharita refers to the gramaraga of that name (see 1, 4, 9). In fact the names of the seven raga-s mentioned here correspond to those of the seven Śuddhagramaraga-s given in Saṅgītaratnakara. Though the references to the relevant verses of Saṅgītaratnakara are given by the author himself in the 'Notes' (p. 6-7), the statements in this essay and also the language of the translation leave the reader confused. That these verses of Naradīyaśikṣa refer to the Gramaraga-s is also corroborated by the fact one of them (1, 4, 8) is quoted in the Bharatabhasya (7, 86) in the description of Ṣaḍjagramaraga.

While speaking of the two varieties of Vīṇa—Daravī and Gatra, the author remarks, "Daravī seems to have been made of wood(daru). The form and material of the other one (Gatra) are not clear." "Gatra" meaning the body, prefixed to the term Vīṇa, indicates the process of singing the Saman and the indication of the svara-s on the fingers of the hand, in particular. Bharata too mentions "Śarīri viṇa" along with "daravi viṇa". Śarīri

means pertaining to śarira or " the human body ". This is clear from the following lines in Abhinavagupta's commentary.

दारुणोऽपत्यं वीणा वाग्रूपा भगवतीति दारवी । . . . एवं शरीरे वीणा वाग्रूपा हि सरस्वती वीणा शब्देनोच्यते ।

(Abhinavabharati on Naṭyaśastra 28, 14-15.)

The Text of Nāradīyāśikṣā

1. Coming to the main work it is strange to note that the author has not mentioned the source of the text of the Naradīyaśikṣa which has been taken up for translation. Several printed editions of this work have appeared and the author has himself listed four editions in the " Select Bibliography ". The preface states that the text has been presented "with Variae lectiones, followed by Śobhakara's commentary" but neither the variant readings nor the commentary is present. Bhaṭṭa Śobhakara's commentary 'Śikṣavivarṇa' on Naradīyaśikṣa appears to have been printed for the first time in the Śikṣasaṅgraha, a collection of a number of Śikṣa-s of different Veda-s, published in the Benares Sanskrit Series in 1893. In 1964, the Śrī Pitambara-Piṭha-Saṁskṛta-Pariṣad of Datiya (M.P.) brought out an edition of Naradiyaśikṣa along with the commentary of Śobhakara. Dr. Banerji has perhaps relied on this edition for his text of the Śikṣa. This is suggested by the fact that some of the mistakes in the Datiya text have crept into this edition too. For instance, in the verse given below

अनुस्वारोपध्म मूलानां च क्वचित्क्रमतेपरम्

(N. Sik 2, 2, 11 ab)

instead of the word ' ca ', printed in Datiya edition and our R. B. University text, the word 'na' should occur as is clear from the commentary and the Benares edition.

Again the phrase " iṣat spṛṣṭa " (in 1, 4, 8) occurring in the Benares edition and in another edition published from Meerut, is printed wrongly as " iṣat spaṣṭa " in the Datiya edition, a mistake

which has been carried over into the present R. B. University text also. Again in the Datiya edition after the opening verse of Naradiyaśikṣa, the invocatory verse of the commentary is printed in in the same bold type. And although our text does not give the commentary, we find this invocatory verse of the commentary has been incorporated. To cite another instance, after the verse 1, 2, 7, the text has a heading "रागप्रकाराम्नवधारयन्नाह". The only other edition which has this line is the Datiya one, and it is a mistake arising out of wrong editing. The heading "रागप्रकाराम्नवधारयन्नाह" in the concluding part of the commentary to the previous verse as is clear from the language and also from the Benares edition. A number of additional printing mistakes too have crept into the text of this R. B. University edition.

2. Dr. Banerji would have done well to have prepared a critical edition of Naradiyaśikṣa before proceeding with the translation. Even among the three editions mentioned above, viz. those of Benares, Meerut and Datiya, there are many variant readings. For instance the mūrcchana names "Nandi" and "Vala" (1, 2, 9) are given as "Nanda" and "Ālapi" in the Meerut edition. Again in the third Kaṇḍikā of the first Prapāṭhaka, after describing the ten qualities (guna) of singing, the text, as found in Benares and Meerut editions, has the following prose passage before commencing the description of the faults (doṣa).

एवमेतैर्दशभिर्गुणैर्युक्तं गानं भवति एतद्विपरीता गीतिदोषा उच्यन्ते, भवन्ति चात्र श्लोकाः ।

In the Datiya edition this passage has been wrongly printed in the smaller types used for the commentary. Our author has omitted the passage altogether, probably taking it to be a part of the commentary.

In the fifth kaṇḍika of this prapaṭhaka while describing the differences in the modes of production of the various svara-s, the verse pertaining to Madhyama has been missed out by the

Datiya edition and our R. B. Univ. text. Dr. Banerji notices the lacuna in his "Notes",—"The order required the origin of Madhyama here. But, it does not appear to be given" (p. 8). This 'missing' verse is very much present in the Benares and Meerut editions. Again instead of "व्रतेषु स पवित्रेषु" occurring in the Verse 2, 3, 3, we have the reading "सवनेषुसपत्नेषु" in the Meerut edition and in Yajnavalkyasiksa. And instead of "नारी अराँ" in the verse 1, 4, 9 we have "नारी वक्रं" in the Meerut edition and in some other Śikṣa-s. There are many such instances. Thus a critical edition would have given us a reasonably reliable text and translation. Since the text is faulty at places, even though the translation is correct, no purpose is served.

For example, in the verse 1, 7, 13 the text reads ". . . . . प्रथमे न मृदुः स्मृता" which has been translated as "in the first, mṛdu is not known". The text should actually be "प्रथमेन मृदुः स्मृता" and the meaning "mṛdu is known through prathama". Similarly in verse 2, 6, 3 the last quarter printed as "यदि तूष्मणा संयुतः" should perhaps be "यदि तूष्मणाऽसंयुतः" (ऊष्मणा+असंयुतः)

Translation

The translation is undoubtedly useful since it refrains from being unduly interpretative. However, this restraint sometimes leads to a restricted presentation of the subject, especially in the music portions.

(1) The translation of verse 1, 5, 14 is given as "Brahma is said by the wise to be the deity of the first as well as of Ṣaḍja". The word 'first' stands for madhyama svara and this could have been inserted within brackets especially since two different nomenclatures are in use.

(2) On the other hand sometimes the translation furnishes information not present in the text. e.g.,

मात्रिकं वा द्विमात्रं वा स्वर्यते यदिहाक्षरम् ।
तस्यादितोऽर्द्धमात्रा वैशेषं तु परतो भवेत् ॥ (2, 3, 6,).

This verse has been translated—"A syllable which has one mora or two has the *udātta or anudātta* in the half mora in the beginning, the latter part has svarita." The underlined portion "the udatta or anudatta" does not figure in the text and occurs only in the commentary and should have been thus kept within brackets.

(3) Most of the technical terms have been retained as such in the translation and later explained separately in the notes. The translator himself expresses in the preface that some of the technical terms cannot be precisely translated. But somehow in the verse (1, 6, 2) describing the application of the three Vṛtti-s Druta, Madhya and Vilambita, the term 'Vṛtti', instead of being left as such has been translated as "course". Vṛtti is a technical term which is almost a Samavedic counterpart of the 'Laya' of Gandharva and could have been left untranslated.

(4) A few verses which the translator found "obscure" have been left untranslated. But some of them are not really obscure. For instance the verse

ह्रस्वादिर्वत्सानुसृता वत्सानुसारिणी वाग्रे ।
पाकवत्युभयोर्ह्रस्वा दीर्घवृद्धापिपीलिका ॥

has been marked 'obscure'. This verse speaks of the four types of Vivṛtti-s, viz., Vatsānusrta, Vatsanusariṇi, Pakavati and Pipilika, which are mentioned in many other Śikṣa-s too. Vivṛtti is a kind of pause (virama) occurring between two vowels. Vatsanusṛta is a variety which occurs between a preceding short (hrasva) vowel (and the following long vowel); in Vatsanusariṇi the vowel following is hrasva; in Pakavati both vowels are short while in Pipilika both are long. (cf. A Critical Study of Sanskrit Phonetics by Dr. Vidhata Misra, P. 215)

(5) Another curious feature is that while some passages in the text have defective readings the translation seems to be based on the correct reading. e.g.,

विरला नांगुली: कुर्यान्मूले चैनान् संस्पृशेत् । (1, 6, 6, ab.)

Technically and metrically the reading the above verse is wrong and it should be,

विरला नांगुली: कुर्यान्मूले चैनां न संस्पृशेत् ॥

This is the reading found in the Meerut edition. And strangely the translation represents not the text in its own (R.B. University) edition but the corrected reading. "Do not keep the fingers widely apart from one another, do not touch them at the roots". The defective reading would have given the opposite sense " . . . , touch them at the roots".

Similarly in the verse 1, 3, 7 the text reads "हेलया कोपनयादिभिः" whereas the translation mentions "hela, tala, aupanaya", which conforms to the text of other editions like those of Benares and Meerut. There is another such instance, in the "Notes".

In page 8 while giving notes the author explains the phrase "atisandhiyate", which does not occur in his text but only in the commentary in Datiya edition and in the text of Meerut edition.

At places the translator seems to have used a text different from the one he has edited.

(6) There are also lacunae in the translation. Parts of verses and sometimes whole series of verses have been left untranslated. For instance, ten verses Nos. 8 to 18 in the II kandika of the II prapathaka have been left untranslated. Again in the verse 2, 6, 3 the translation for the second half is missing.

In verse 1, 5, 5 the translation has left out a few words of the text and conveys a wrong meaning. "From the throat arises Ṛṣabha" should actually be "From the throat arises Ṣaḍja and from the head Ṛṣabha is known (to arise)".

Again for the verse 1, 5, 10 the translation has missed out two words. "Wind risen from the navel, strikes against chest and heart" should be ". . . strikes against chest, heart, *throat and head*".

In the verse 1, 7, 10 a single letter "प्र" (abbreviated from of प्रथम) has been overlooked which leaves the translation incomplete. "Dipta is in mandra, the second, as well as in the fourth" the translation, which should actually be "Dipta is in mandra, the second, *the first* as well as in the fourth (svara)".

It is also not clear why the word "kuñjara" in 1, 5, 4 should have been translated as "deer" and not as "elephant".

Notes

The notes actually complement the translation and without recourse to them the reader cannot grasp the purport of the text. The author has cited the meanings of terms from other Śikṣā-s, Prātiśākhya-s and other works. However the meaning of "Kruṣta" (p. 3), given as "a loud accent" perhaps based on the commentators explanation (क्रुष्ट: उच्चः) is a bit odd. It should have been "a high accent".

Appendix

1. In the two essays included in the Appendix, the first one is on "Musicology in the works on Śikṣa". In this the author has presented the musicological references found in Śikṣa works, viz., Paṇiniya, Yajñavalkya, Maṇdūki and Naradiya. This essay provides useful information for the students of musicology. It would have been helpful if the author had also mentioned the edition of the Śikṣa works. The author could also have included the information given in the "Śikṣa adhyaya" of Bharatabhaṣya of Nanyadeva.

2. In the second essay on the "Origin and Development of Indian Music and Musicology" he collects together references to music from various sources from ancient times. The sources include archaeological findings, Veda-s, Epics, Puraṇa-s, Tantra, Drama,

Buddhist works and treatises on music. References are also cited to establish influence of Indian music on the music of the neighbouring countries in the East and West. While the references provided are chronologically arranged, the actual process of evolution of music has not been fully brought out. The inclusion of Mallinatha among the commentators on the Saṅgitaratnakara seems to be an error.

Pañcamasārasamhitā of Nārada

The text of the Pañcamasarasamhita of Narada forms the last part of the work. But Dr. Sures Chandra Banerji's claim in the Preface that it is a "hitherto unpublished work" is strange, since the text of Pañcamasarasamhita has already been published in the Appendix of a monograph "Fundamentals of Ancient Indian Music and Dance". This book is also by one Sures Chandra Banerji and was published by the L. D. Institute of Indology, Ahmedabad in 1976, of which our author is quite unaware. Our author has not given any information on the source of his edition. However in the L. D. Institute monograph the editor mentions two manuscripts, one belonging to Asiatic Society and the other to the Baṅgiya Sahitya Pariṣat. He also mentions that the former (Asiatic society one) contains only the third chapter called Raganirṇaya and the latter one contains four chapters. He doubts "whether or not it represents the complete work". However from the information given in New Catologus Catalogorum, Vol. XI, we learn that there are three manuscripts in Dacca, all of which contain only the fifth chapter. This, of course. remains to be published.

The L. D. Institute edition has printed the third Raganirṇaya chapter of Asiatic Society separately at the end to show the considerable divergence from the Vaṅgiya Sahitya Pariṣat Mss. Our author seems to have used both the manuscripts used in the L. D. Inst. edition. The third chapter has been critically edited on the basis of two manuscripts which Dr. Banerji merely mentions as V and A. Though it has not been indicated what V and A stand for, it is quite obvious that they respectively stand for Vangiya Sahitya Parist Mss. and Asiatic socoiety Mss. As for the contents of the Pañcamaara samhita a 'resume' is given in the L.D. Institute edition alone.

While the effort taken by the author is bound to benefit the music world, the work itself falls short of one's expectations of a scholarly treatise.

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N. RAMANATHAN

TORCH-BEARER OF INDIAN DANCE REVIVAL

UDAY SHANKAR (A Photo-biography). Edited by Dr. Sunil Kothari and Mohan Khokar. Published by Ravi Shankar on behalf of RIMPA and the Uday Shankar Festival 83 Committee. Price not indicated.

The book under review is a gorgeous tribute to Uday Shankar who strode the world of Indian modern dance like a colossus for nearly four centuries. He had no formal education in the sense that he did not enter the portals of an University to come out with a paper scroll called a 'degree'. In this respect he can be compared to the literary genius Rabindranath Tagore who always struck out along new lines in the field of literature. Uday Shankar was a restless soul with an unquenchable thirst for discovering new forms and shattering the prejudices against an art which had been relegated to the status of entertainment of a dubious nature.

The book opens with a short but excellent biography of Uday by his brother Rajendra Shankar under the caption 'Personal Reminiscences of Uday Shankar'. Uday Shankar was born in Udaipur as one of the four sons of a Bengali couple, Pandit Shyam Shankar and Hemangini Devi. Shyam Shankar was at that time tutor to the prince of Udaipur and was later appointed as the Prime Minister of Jhalawar State in Rajasthan. If the recalcitrant childhood of Uday portended anything, it was his development into a vagrant. But he was exceptionally good at drawing and painting and studied at the J. J. School of Art in Bombay and the Royal College of Art in London. He had a passion for music, particularly instrumental music, and had made a collection of Indian musical instruments. On the advice of Sir William Rothenstein, the Principal of the Royal College of Art, Uday went to the British Museum at London to study the magnificent Indian paintings there, specially the miniatures.

His studies at the British Museum fired his imagination as nothing else had done before. It was at this time that he met the great Russian ballerina, Anna Pavlova, and fate brought them together to become partners in dance. The two dance numbers they presented at the Royal Opera House, Covent Garden, brought Uday dazzling fame overnight. He later left Pavlova and after

years of struggle partnered with Simkie, a French pianist, and performed at the Paris Expo in 1925.

But his mind was always dreaming of 'Rediscovering India' and reviving its glorious traditions of art and dance. He toured all over India and saw all possible styles of dancing, folk and classical. In 1930 he sailed for Paris with a new group and his first show there in 1931 was a great success and hundreds could not get tickets.

The establishment of the Almora Centre and his later productions were a saga of indomitable spirit and inspiration. Uday Shankar liked Madras and even built a house here and produced his 'Kalpana' in a local studio. His death in 1977 removed from the Indian scene a colourful personality who had given so much to his motherland.

Although the book is only a pictorial biography of Uday Shankar, no aspect of his personality has been omitted thanks to the large number of photographs so painstakingly collected by the editors. Uday's desire for the revival of Indian mythology and legend through beautiful spectacle has been brought out in the photographs of 'Kalpana' and 'Nritya Dwanda'. He was stunningly beautiful on the stage and danced like some Hindu God descended in flesh and blood from one of the sculptures from Ajanta. The captions aptly describe the situations and act as a running commentary to a film.

Sunil Kothari and Mohan Khokar are veterans in the field of Indian dance and have done the editing of the photo-biography with a missionary zeal. Letters written to Uday Shankar by Rabindranath Tagore and Pandit Jawaharal Nehru show the true admiration these two great men had for the artiste to whom dance was life. The book is a magnificent tribute to one who deserves to be remembered by posterity.

The present writer, who had seen Uday Shankar's dance at Calcutta in the 1930s and again at the Elphinstone Theatre at Madras in 1939, was filled with nostalgic memories while perusing this volume.

T. S. PARTHASARATHY

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